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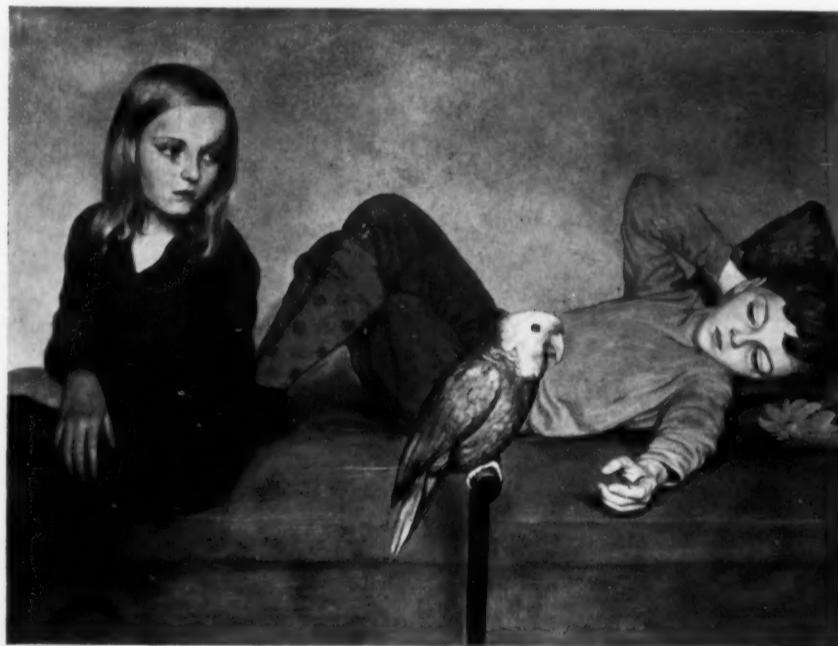
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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JUNE 11, 1932

Daniel Chester French Memorial Show Assembled

Retrospective at the Grand Central Galleries a Fine Revelation of the Sculptor's Creative Methods.

By EDITH W. POWELL

For years Daniel Chester French was known as "the dean of American sculptors." He was eighty-one when he died last October—virtually "in harness," for he worked regularly in his studio on commissions until he was seized with a heart attack two weeks before the end.

Ever since 1876 Daniel Chester French had been creating monument after monument. In that year, at the age of twenty-seven and almost un instructed in the technical requirements of his art but "learning as he worked," he finished "The Minute Man," at Concord and before the unveiling sailed away for a two years' sojourn abroad. Such widespread commendation did this fresh, competent conception of the hero-worshipped Revolutionary soldier call forth that the young sculptor thereafter never lacked important commissions. Those were the days when this country suffered from a dearth of accomplished sculptors. It is probably safe to say that no American sculptor of French's generation so persistently received so many patriotic, fame-making orders.

Daniel Chester French himself was an American of the Americans—New Englander of New Englanders, the old colonial inheritance bone of his bone. He never offended against the ingrained Puritanic outlook into which he was born. He could be counted on to set the seal of the chaste and the idealistic on whatever he touched, in accord with the American viewpoint before the World War.

Furthermore, however in the tradition of another period his winged figures in their classical draperies may seem today, Daniel Chester French was what used to be called "a born sculptor"—even if, as the story goes, his family did not take his talent seriously enough to furnish him with materials for modeling until he was eighteen. At that time it was the carving of a frog from a turnip which softened the fireside heart.

At present the Grand Central Galleries are holding a memorial exhibition of French's work, to continue through June 25. It is, of course, impossible to give more than a partial idea of his *oeuvre*, prodigious as it became over a period of fifty-five active years, not to forget the fact, also, that the spectator must stand in the actual presence of sculpture of monumental proportions to get the impressive "feel" of it—to be overawed even, as one is before the gigantic architectural Lincoln Memorial in Washington.

At the Grand Central show there is, to be sure, a miniature model of this famous, brooding, seated Lincoln, just as there is a small replica of the almost equally famous Lincoln as "The Great Emancipator" in Nebraska, and



"PORTRAIT OF MISS S."

Included in the exhibition of the American Pavilion in the XVIIIth Venice Biennale.
Photograph courtesy of the Grand Central Galleries.

Notable Cranach Secured by St. Louis Museum From Newhouse

ST. LOUIS—The version of "The Judgment of Paris" by Lucas Cranach the Elder, recently purchased by the City Art Museum of St. Louis from the Newhouse Galleries, is a fine illustration of the charming literal mindedness and love of detail which characterized northern European painting during the XVth and XVIth centuries. According to Dr. Friedlander, the museum's panel, which is by no means as naive and unsophisticated as would casually appear, was painted about 1530. This judgment is based on stylistic evidence since the picture is neither signed nor dated but is borne out by its great similarity to a painting of the same subject dated 1528 now in possession of Baron Robert von Hirsch of Frankfurt a.M. Another version of the same subject which

was apparently in great favor with the artist and his clients at this time is now in the collection of the Metropolitan Museum, New York. Both of these latter versions are apparently larger than that belonging to the Museum which has of necessity induced certain variations in arrangement without, however, the introduction of new elements into the composition. In each case the main actors of the story are placed against a background of thick dark green foliage above and beyond which extends a distant mountain prospect under a sharply graded blue sky. A plump cupid supported by a convenient cloud or outlined against the foliage of a tree points a threaten-

(Continued on page 13)

Notable Sales Recalled by The Brilliant Annals of the American-Anderson Galleries

Ranging Over a Period of More Than Thirty Years, the Notable Sales Conducted by the American Art Association and the Anderson Galleries, Severally and Jointly, Have Realized a Grand Total of \$139,381,446.

The chronicles of the auction room have always been fraught with a certain undeniable drama, but the history of the American Art Association-Anderson Galleries, which we print below, is packed with valuable data which will recall to the minds of collectors many momentous and significant occasions in the salesroom. Naturally many other leading houses can also boast of long careers and glamorous dispersals, and it is to be hoped that at some future date statistics on their complete careers may also become available. The wealth of fascinating material offered in the present article should speak for itself to the many New York art lovers who have long been interested followers of the historic dispersals which have lent lustre to the annals of the American Art Association and the Anderson Galleries, now merged, since 1929, into one organization:

The business of conducting unrestricted sales at public auction has been carried on by the American Art Association and by the Anderson Galleries, severally and jointly, over a period of more than thirty years; and up to the close of the season 1931-1932, the grand total of sales managed by both organizations amounted to \$139,381,446.25, this past season's total being \$3,399,674.00.

The American Art Association-Anderson Galleries, Inc., was formed in 1929 by the merger of the two largest auction houses in the United States, each with an established record of more than a generation of public sales.

American Art Association

The American Art Association, which had begun its career three years earlier as an exhibition gallery for the "encouragement and promotion of American art," was established in 1883 by James F. Sutton, R. Austin Robertson, and Thomas E. Kirby at Madison Square South, New York City. Its earliest activities included the annual Prize Fund Exhibitions of 1885-1888 and the sensational French Impressionist Exhibition of 1888, which introduced the paintings of this school to America in a storm of controversy. In July, 1889, the American Art Association purchased at the public auction of the Sécrétan collection in Paris, for the sum of 580,650 francs, Millet's *Angelus*, which was exhibited in New York and later throughout America and resold for

\$150,000, finding its way eventually back to the Louvre; in the same year was held the memorial loan exhibition of the works of Antoine Louis Barye. The first auction sale of importance was held in 1885; and in the succeeding years the Association established itself in rapid development as the leading art auction house of the country. In 1922 the American Art Galleries removed to 30 East 57th Street.

Anderson Galleries

The Anderson Galleries was founded by John Anderson, Jr., in 1900 for the sale of fine books, and in 1903 was incorporated into the Anderson Auction Company together with the old established house of Bangs & Company, founded by Lemuel Bangs in 1837. The Anderson Auction Company was destined to develop into the most important book auction house in America; in 1915, signalizing its entry and progress in the domain of art sales, it assumed its former title, now as an incorporated company. The Anderson Galleries, Inc., at this period occupied a Palladian mansion at Madison Avenue and 40th Street; in 1917, following the uptown current of the fine art trade, it removed to the great Renaissance galleries at 489 Park Avenue. The activities of the Galleries comprised, in addition to literary and art sales, the holding of private exhibitions in the famous Fourth Floor Galleries. An analysis of the auction sales of the two component companies of the present house follows.

Art Sales

The business of public auction expanded rapidly. The first large sale was that of the George I. Seney collection (1885), which realized \$406,735, and which was followed (March, 1886) by the dispersal of the great Mary Jane Morgan collection, when a total of \$1,169,703 was attained, second only at that time in the world to that of the Hamilton Palace collection. Jules Breton's *Communicants* made \$45,000, Vibert's *Missionary Story* \$25,000, and a small Barque (8 by 11 inches) \$12,500. The collection of the New York merchant prince, A. T. Stewart (1887), brought \$565,568 and included Rosa Bonheur's famous *Horse Fair*, which realized \$53,000; and in the James H. Stebbins sale (1889) a small Meissonier (13½ by 10½ inches), *The Game Lost*, made \$26,300. In succession came the dispersal of the second Seney collection (1891) for \$648,900; the bronzes, paintings, and Oriental art of R. Aus-

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(Continued on page 5)

CONEY SILVER IN BOSTON EXHIBIT

BOSTON.—Throughout the summer an exhibition of American silver made by John Coney will be on view in the Boston Museum of Fine Arts. Included are one hundred and six of the known one hundred and forty-eight pieces produced by this early Boston silversmith. To have thus brought together for this occasion all but forty-two pieces by him makes the event one of both historical and artistic interest. Coney lived from 1655 to 1722 and in his work he has been a faithful exponent of the taste, temperament, and of the manners and customs of his day. Probably no silversmith of his time was more in demand by the well-to-do families of the Massachusetts Bay Colony. With them he celebrated their births, baptisms, marriages and he enriched many a hospitable board by handsome pieces of silver. There are caudle cups, tankards, wine-tasters, and beakers, which speak of an ancient and hardy custom; there are mugs, porringer, a miniature spoon and fork which give a glimpse of the personal affection within families; a snuff box must have been one of the first to have been used by an early gentleman of fashion; while chafing dishes, saucepans, muffineers, pepper pots, a trencher salt, salvers, and sweetmeat boxes reflect refinement in living hardly to have been expected under the pioneer conditions which prevailed in America at the end of the XVIIth century.

Coney was probably trained by Jeremiah Dummer, who had been apprenticed to John Hull, minter of the first American coins—the pine tree shillings. It was Coney, however, who engraved the plates for the first paper money printed in the colonies.

The Boston exhibition has been made possible through the cooperation of many individuals, churches, museums, and other institutions now in possession of Coney silver. Twenty pieces are in the Boston Museum, largely gifts from Mr. and Mrs. Dudley Leavitt Pickman, whose family silver was an outstanding museum accession of last year. A covered caudle cup, the only one of its kind shown, has been lent by Yale University from the Mabel Brady Garvan Collection. Like most early pieces, it is engraved with the coat-of-arms of the original owner, Sir John Leverett Addington in this case. A large two-handled cup bearing the Stoughton arms has been lent by the President and Fellows of Harvard University. From Harvard also has come a large caudle cup with an encircling decoration of flowers and cherubim in repoussé. A companion cup, lent by Edward Jackson Holmes, Director of the Boston Museum, inspired the amusing poem, *On Lending a Punch Bowl*, by Oliver Wendell Holmes, grandfather of the Director.

Such pieces suggest life at its best in the colonies. Families with fine old traditions surrounded themselves with objects of beauty, while others also devoted to the task of building well in a new country, soon won a similar right and taste for refined living. Throughout Coney's work, simplicity, sturdiness, and integrity of workmanship prevail, each piece being shaped with fine feeling for proportion and use of decoration.



MARBLE BUST OF JOHN THE BAPTIST, ASCRIBED TO DONATELLO
This work, which was exhibited at the Metropolitan Museum in 1917, is a feature of Christie's sale on June 23.

PROFITS MADE ON LONDON EXHIBITS

LONDON—The National Art Collection Fund's report, just issued, shows that its share of the Italian exhibition profits has been nearly £16,000, whilst the Dutch exhibition gave them only £5,000.

The London *News Chronicle* reports that there will be little to come from the Persian show, but the French results should be good.

It is encouraging to learn that the fund is making its voice heard over the question of the National Gallery's and British Museum's power to lend pictures for exhibition abroad.

G. St. B.

BEATTY AUCTION BRINGS £23,053

LONDON, June 7.—Rare European manuscripts, some more than 1,000 years old, according to a wireless to *The New York Times*, brought £23,053 in a little more than an hour today at Sotheby's auction of the first part of the famous A. Chester Beatty collection, valued at £200,000.

Dr. A. S. W. Rosenbach of Philadelphia and Gabriel Wells of New York, two of the leading American professional buyers, were not present at the auction. Not one item was bought by an American.

The highest price, £5,000, was paid for a collection, including a *Book of Hours*, remarkable for its delicacy,

and 148 miniatures made for Admiral Prigent de Oetivy of France about 1440. This collection provoked the keenest bidding of the day.

A *Book of Hours*, the work of a scribe in Northern France in the early XIVth century, which was for years one of John Ruskin's most treasured possessions, brought £2,900.

A *Book of Hours* with miniatures ascribed to Fouquet was sold for £2,800. A fragment of six pages of a XIIIth century English psalter was privately sold for £3,500 to the Fitzwilliam Museum of Cambridge.

Alfred Chester Beatty, who is an American, amassed a fortune in copper in the United States and Northern Rhodesia. For several years he has lived abroad, and for the last fifteen years he has been interested in collecting Oriental manuscripts, specializing in those of artistic value in respect to miniatures and calligraphy.

He was born in New York City in 1875 and was graduated from the Columbia University School of Mines in 1898. In 1930 he received the Grand Cordon of the Order of St. Sava for his work in connection with the development of the Trepcza mines and the mines of Yugoslavia.

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**Daniel Chester
French Memorial
Show Assembled**

(Continued from page 3)

a duplicate of the "Alma Mater" in front of the Library at Columbia University. Though reduced to small scale, without these figures, the best known of French's productions would be unrepresented. Then, too, will be found a small bronze of the delightful "Minute Man," striding forth with set determination, his coat draped on his plough, where he leaves it. In general, the careful selection of all categories of French's work here on view includes models of other public monuments, private memorials, symbolic subjects, studies of classicized female heads and two portrait busts, these last being that of Emerson from life and that of Poe for the Hall of Fame.

Apart from its commemorative interest, what gives this exhibition a special and even a unique importance is the fact that models of different sizes are to be seen of many works and that in particular there is a large number of small models in bronze or in plaster. The result is that comparisons reveal the creative processes of the sculptor. No one will fail, for example, either to recognize the rather rough hewn quality of "Disarmament" in plaster in contrast with the more refined interpretation in bronze or to note the differences between the two. Likewise of special interest to the student are the four first-draught sketches for the seated figures now in front of the New York Court House. One will also remark with pleasure the tanagran-like simplicity and the charmingly worked surface of the little armless, helmeted, breast-plated female figure in bronze. And in the small "Solicitude" one cannot fail to be impressed by the big arrangement of the draperies and the sweep of rhythmic shadows.

These, like the broadly handled studies of women's heads, demonstrate the sculptor's feeling for decorative design in a way impossible, let us say, in the First Regiment Memorial, where not only wings and drapery but a flag unfurled aloft produce an ensemble more or less flamboyant. From the current modern point of view how much more effective is the helmeted head for this statue than the small model of the memorial centering the fountain in the middle of the room. The same is true of the separate head for the Trask Memorial at Saratoga Springs. And how beautiful is the mask for the "Mourning Victory," for the Malvin Memorial in Concord!

Apart from the Lincoln Memorials, his portrait busts and his historical



"PAINTING AND SCULPTURE"

By DANIEL CHESTER FRENCH

This figure, which was executed for the Hunt Memorial, is included in the sculptor's retrospective, now on view at the Grand Central Galleries.

figures, of which the much bedecked "Oglethorpe" is one, the name of Daniel Chester French evokes an image of the stately classical female form clothed in classical garb, such as the two over-life-size standing statues for the Hunt Memorial in New York. In these it happens that the face in "Architecture" is more than commonly individualized, as is again the case in the youthful model selected for the charming Chapman Memorial in Milwaukee.

As a rule, the female figures of Daniel Chester French are voluminously draped. The only exceptions in the Grand Central offerings are the deservedly popular "Memory," the

original of which belongs to the Metropolitan Museum, and "The Sons of God Saw the Daughters of Man that They Were Fair," the marble in the Corcoran Art Gallery.

"His Majesty" presents the single compromise in the show between the draped and the undraped, the mother with her small child above her head being clad in clinging tissues which serve but to smooth and mold. Here the creator was most concerned with the stream lines of the body, but in the two marble bas-reliefs of kneeling praying angels one gets not only, as always in bas-relief, the most severe test of chiseling, but also the gentleness of sentiment the young and flowerlike inspired in the sculptor.

His whole work proclaims that French was a poet, a searcher for beauty, a noble personality, one who reflected deeply and tenderly on life. And death, the concomitant of life, was ever in the background of his thought. This is expressed in "Youth and Death," wherein youth with a sword fearlessly advances in the full light of day, unmindful of the hovering, engulfing, shadowy angel of death hard upon his heels. A variant of this subject is his widely known "Death Stays the Hand of the Sculptor" at the head of the main stairway at the Metropolitan.

Very fittingly one of the most interesting items selected for this memorial show is a cast of the sculptor's extraordinarily sensitive, slender, right hand, the unblunted tapering finger of which is said to have done most of his modeling.

**KNOEDLER TO HOLD
DECORATORS' SHOW**

Beginning June 14 and continuing through the month, M. Knoedler & Co. will hold an exhibition by the American Institute of Interior Decorators. The exhibition will be comprised of one hundred photographs of rooms decorated by members of the Institute.

The Institute has fourteen chapters in forty-four states, and this is the first pictorial show which has been given by them. From here it is to be taken on tour throughout the country under the auspices of the American Federation of Arts.

There are to be photographs of rooms of all types from every part of the country. It really gives a cross section of the life of the country, for the photographs are of rooms ranging from log cabins to the most sumptuous drawing rooms in metropolitan houses. They are examples of the best effort of the decorator, regardless of the type of room or style of decoration.

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NEEDY ARTISTS AT CHESHIRE GALLERY

Walter P. Chrysler, Jr., founder and president of the Cheshire Gallery in the Chrysler Building, recently went down to Washington Square while the needy artists of that vicinity were holding their open air exhibition of their wares.

"I am convinced," he writes in a letter to S. W. Frankel, president of THE ART NEWS, "that it (the artists' curb market) has done much to help them in these difficult times of stress. And what seems to me to be equally important, it is probably one of the most healthy moves the city could have taken in the stimulation of artistic talent and interest."

As a consequence of his visit, Mr. Chrysler has turned over the Cheshire Gallery to what he calls "unemployed" artists, the artists themselves to be in charge of sales, from which there will be no gallery charges and commissions. All week from Monday until Friday, those wishing to exhibit have been bringing their productions to the gallery and on Friday the jury made the selections which will go on view to the public on Monday, June 13 for a period of three weeks.

Assisting Mr. Chrysler in the choice of works submitted were Margaret Bruening, art critic of *The Evening Post*; Carlyle Burroughs, of *The Herald Tribune*; Guy Péne duBois, painter and critic; S. W. Frankel of THE ART NEWS; Edward Alden Jewell of *The New York Times*; Helen Appleton Read of *The Brooklyn Eagle*; Melville Upton of *The New York Sun*, and Malcolm Vaughan of *The New York American*.

TITIAN'S HOUSE TO BECOME A MUSEUM

MILAN.—The restoration of the house of the great Titian has now been completed, and soon a museum, containing documents and relics connected with the life of the famous painter, will be inaugurated in it, reports the Milan correspondent of the *London Times*.

The work involved in this project was long, difficult, and rather delicate. It was necessary to demolish the façade and the rooms which had been added at a late date and to try to find out the nucleus of the building. The restorers discovered that some windows had been transformed into doors, and that what was latterly the interior staircase was originally the old exterior one. This was brought to light again in its typical structure of the XVth century, similar to the structure of the various exterior staircases which are still to be seen in certain Alpine villages.

It is now declared that the work has been entirely successful, and that the house, as reconstructed, has been kept very close to the original. It contains a large room on the ground floor (which probably served as a stable) and three rooms on the first floor with a wooden balcony.

All these rooms have been panelled in wood and in them have been placed a few pieces of old furniture, part of which belonged to descendants of the great painter. In these rooms there

The Art News to Be Monthly After Present Number

This issue of THE ART NEWS is the last weekly issue of the current season. The next number, as is customary during the summer, will be published July 16. The concluding numbers of the 1931-32 volume will appear on August 13 and September 17. Weekly publication will be resumed on October 1.

CHICAGO PRAISES MRS. L. L. COBURN

Since receiving word of the death of Mrs. Lewis L. Coburn of Chicago, which was noticed in last week's obituary column, THE ART NEWS finds in the latest weekly letter from the Chicago Art Institute a special tribute to Mrs. Coburn as a personality and a special appreciation of her remarkable collection of French and American paintings, sixty-three of which have been on loan to this institution since April 6, when Mrs. Coburn made her last public appearance at a reception given in her honor.

She is referred to as "one of Chicago's most gifted art collectors" who not until "the later years of a long and useful life" began acquiring one of the finest collections of Impressionistic paintings in the country. This collection, we read, "has been a source of amazement to art critics, who have been astonished at the taste and acumen displayed.... Renoir, Monet, Manet, Degas are most worthily represented, while of the modern school there are splendid examples of the work of Cezanne, Gauguin, van Gogh, Picasso and Toulouse-Lautrec."

Until Mrs. Coburn's will is made public, it is further learned that the disposition of her splendid collection cannot be announced.

Mrs. Coburn had been in failing health for two years, and the trustees of the Art Institute paid tribute to her memory by acting as honorary pall bearers.

380,000 FR. PAID FOR A LAWRENCE

PARIS.—One of the big sales of the season composed of paintings and art objects, was held on May 27 at the Galerie Georges Petit under the direction of Me. Maurice Ader. It closed with the successful total of 1,500,000fr. without counting the 14 per cent expenses, we learn from *The New York Herald* of Paris.

Sir Thomas Lawrence's remarkable portrait of the Countess of Wilton fell to M. Damidot's bid of 380,000fr., a splendid work which came from the Roussel collection. "Les Enfants de Bouillon en Montagnards, faisant danser la Marmotte," by Drouais, attained 150,000fr., the portrait of Elisabeth of Wurtemberg, by Füger, 42,000fr., and the Virgin and Child by a XVIth-century master, 35,000fr.

Among the modern paintings, "La Dame aux Roses," by Boldini, brought 36,000fr.; a Neapolitan sailor, by Corot, 61,000fr.; "Au Tribunal" by Forain, 40,100fr.; "L'Hiver," by Claude Monet, 68,100fr. A pair of Chinese porcelain vases, of the Kang-Shi epoch, went for 29,000fr.

Bidding was keen for the furniture. A Louis XVI period drawing-room suite, signed J. B. Lelarge, reached 50,000fr.; a writing-table with eight legs, in brass and tortoiseshell marquetry, of Louis XVI's time, 46,100fr. An 18th-century Beauvais tapestry, representing "L'Abreuvoir," after a cartoon by Boucher, was knocked down at 93,000fr.

At the same session, Mes. Henri Baudoin and Maurice Ader sold some good paintings belonging to M. M. "Une Jetée au Havre," by Corot, attained 28,500fr.

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ON ART**

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GROSSEN BIS ZUR REVOLUTION
(2 Vols.)

By Dr. Oskar Wulff
Price, 45 Marks
Publisher, Verlag Benno Filser,
Augsburg.

A book on Russian art in the last two centuries (from Peter the Great to the revolution) has been written by Dr. Oskar Wulff, professor at Berlin University. This timely publication does away with the prevailing opinion that Russian art in the XVIIIth and XIXth centuries was not nourished by original creative sources, but produced only imitations of the art of western countries. The author attempts to prove that the slumbering forces of national artistic productivity, roused into action by Peter the Great's patronage, slowly but irresistibly drew away from the century-old religious inspiration.

In the XVIIIth century architecture was in the lead and developed an original style.

In painting, vitally creative forces brought to fruition the nation's various spiritual currents. In a hard battle to free themselves from hierarchical fetters, the painters focused on the representation of reality. In fact, in the XIXth century Alexander Iwanow, the greatest Russian artist of his time, was even in advance of the western evolution in painting through his intimate study of nature, although he was never recognized in his own day.

In the 1860's a truly national school of art came into being when a group of revolutionary artists deserted the Academy and banded together on communistic principles. Their traveling exhibitions, which were sponsored by P. Tretjakow, gained great popularity, featuring, as they did, events in Russia's national history. Their special merit for us today is the fact that they gave a faithful representation of the social and political conditions of their own period. The culmination of the movement was reached in such artists as Gay, Ssurikow and Repin, who combined markedly keen psychological interpretation with high artistic culture and brilliant color. That Russian landscape at that epoch was also great the work of Schiskin, Quindshim and Polnow all testify.

The development just before the Revolution tended to revive religious paintings, adopted the prevailing impressionistic trend and, what is more, displayed a certain passion for romanticism.

Out of the various contrasting forces that are at present alive in Russia, Professor Wulff believes that realism will prove triumphant.—F. T.-D.

**GRAND CENTRAL
YEAR BOOK OUT**

Following a signal success season, whatever the economic conditions generally prevailing, the Grand Central Galleries have issued their annual year book, reviewing 1931-1932 activities and illustrating every contribution to the 1932 Founders' Exhibition, which opened recently. This summer's show contains forty-seven canvases by artist members for which on next October 20 lay members will cast lots.

The list of exhibitors includes Frederick C. Frieseke, Ernest Albert, John E. Costigan, Carl Lawless, Frederick J. Waugh, William Steene, Ettore Casser, Raymond P. R. Neilson, F. Ballard Williams, Edward C. Volkert, W. Granville Smith, G. Glenn Newell, Marian P. Sloane, Anthony Thieme, Sidney E. Dickinson, Malcolm Humphreys, Henry Hensche, Nat Little, Bruce Crane, Carl Wuermmer, Leonard Ochtman, Kyohei Inukai, Claude Buck, Walter L. Clark, Robert Brackman, Cullen Yates, Stanley W. Woodward, George Elmer Browne, Paul King, Chauncey F. Ryder, John F. Carlson, Albert Groll, Henry W. Parton, Hovsep Pushman, Edmund Greacen, George Wharton Edwards, Gordon Grant, Margaret Fitzhugh Browne, Walter Ufer, Frederick M. Grant, Frank Tenney Johnson, Charles War-



PAINTED TERRA COTTA BUST OF A BOY

By BENEDETTO DA MAJANO
This work, which is considered by Berenson as a late production of da Majano, is one of the outstanding items in Christie's June 23 sale.

ren Eaton, Carle J. Blenner, Harry Watrous and Robert Spencer.

The year book this time is bound in black suede, decorated with a figurine in the Chinese manner by Allan Clark. Among the several succinct articles which appear, Walter L. Clark, president of the galleries, reviews the founding of the American Pavilion at the Venice Biennial, which was donated by the trustees of the galleries, "a place," as the writer says, "where for all time the progress in American art may be exhibited to the world." He asks who is to decide what American paintings are truly representative and tells how the works were selected for the first exhibition, which occurred two years ago, and how this year the selections and organization of the

American section were turned over to that connoisseur of wide experience and eclectic taste, Mr. Martin Birnbaum.

John Sloan has something to say about the pre-eminently successful Exhibition of Indian Tribal Arts, which had its initial opening at the Grand Central Galleries last December, has since been on tour in this country and is now creating a stir in Venice.

And from the résumé of the season's enterprises by Erwin S. Barrie, manager and director, it is learned that these energetic New York galleries have sent important shows to the Houston Museum, the University of Iowa, to Pasadena, to the Carnegie Institute in Pittsburgh and the Toronto Museum in Toronto, Canada.

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American-Anderson Galleries—The Chinese art objects consigned for sale on June 2 by Armand Tokatyan brought \$11,083.50. H. E. Russell, agent paid \$1,050 for No. 436, an imperial Ch'en-lung white jade covered vase with stand. For \$750 John Whitbridge obtained No. 410, a pair of carved fei-ts'u jade figures of parrots; and for \$610, No. 474, an Imperial Chinese drap d'or silk velvet rug, 9½ feet long by 6 feet wide.

On the day before, June 1, and the day after, June 3, miscellaneous pieces of furniture decorations, etc., were sold. In the last session \$635 was the top bid and was made by W. H. Woods for No. 684, a Hashan silk carpet with a rose pink field.

The grand total for all three sessions was \$28,635.

**HISTORIC CASTLE
OPENS IN JUNE**

BERCHTESGADEN.—The castle in this Bavarian town, the regular residence of Crown Prince Rupprecht of Bavaria, will be open for sightseers from June 1 on, though previously it has been open only in July and August. The entrance fee will be reduced to one mark.

The castle, reports the *New York Herald* of Paris, contains the highly valuable personal art collection of the crown prince. In the town of Berchtesgaden are also three old churches, of which the early Gothic abbey church with its Romanesque cloister is especially notable.



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CLEANING REVEALS RARITY OF CUP

BOSTON.—Through scientific cleaning and restoration, a number of rare and important objects of ancient art, which would otherwise have been practically lost to the world, have been added to the collections of the Boston Museum of Fine Arts. Many of these were recovered from the tombs of Egypt by the Harvard University-Museum of Fine Arts expedition which has been excavating at Giza and in the Sudan during the past thirty years. The most recent work thus to undergo transformation is a silver goblet found among the fallen stones of a pyramid at Meroe in the Sudan.

Before cleaning, the design of the piece was practically obliterated by encrustation, but by repeated subjections to the electro-reaction bath the surface was cleaned, and with the disintegration of the salts, the metal returned to place, restoring the goblet in large measure to its original state.

It is made in three parts, an inner lining with over-lapping lip, an outer shell with bold design in relief, and the foot. It is of Greek workmanship and bears a strong resemblance to the Boscoreale cups, made in Alexandria in the first century A. D. The Boston cup is distinctly different in style of decoration and since it was found in the debris of the pyramid of Amentabale, who is estimated to have ruled from 45 B. C. to 25 B. C., it may have been an earlier product of the same workshop which produced the Boscoreale cups. Such an object together with other Greek works found at Meroe, indicate extensive importations

SUGGESTS ARTISTS REGISTER WORKS

BERLIN.—Apropos the Wacker lawsuit, which has revealed the uncertainty of attributions, the editor of *Kunstblatt*, Paul Westheim, advances an interesting proposition that would seem to bring a solution of the problem. He suggests that every artist list his finished works in a book. In addition to a record of the title, each work should be numbered and the number registered. After the death of an artist this book would be given to a public library or similar institution.

F. T. D.

and the corresponding decline in the native arts.

It may be recalled that the Lybians from the desert overran the Egyptian colonial rulers in Ethiopia, establishing their authority at Napata about 700 B. C. from whence they moved to Meroe about 350 B. C. They adopted the Egyptian colonial culture which survived among them until their primitive virility declined. As their adopted culture slipped away from them, they reverted to the primitive state of their Lybian ancestors despite intermarriages which must have occurred.

Through the excavations in the Sudan (formerly Ethiopia), the Boston expedition has recovered information practically clearing up the history of this late Egyptian period, to which numerous references are made in Greek writings. The goblet is not only an important historical document but it is an unique work of art.

The cleaning and restoring in the Boston Museum is in charge of W. J. Young who has also accomplished interesting results with Indian, Chinese, Egyptian, and other classical objects.

FOREIGN AUCTION CALENDAR

BERLIN

Ball & Graupe

JUNE 27, 28—The art collection of Victor Hahn.

Int. Kunst Aukt.

Mid June—Paintings and antiquities from the castles of German princes.

Late June—Furniture and art objects.

Late June—A collection of fine silver.

FRANKFORT

Hugo Helbing

JUNE 15—Modern paintings.

JUNE 21—Art from the estate of Dr. Wagner.

MUNICH

Hugo Helbing

JUNE 14—Art from the estate of Dr. Wagner and of the late "Herr R." East Asiatic art, sculpture, modern paintings, furniture.

JUNE 15—Swiss and German stained glass formerly in princely possession; modern paintings from a Frankfort private collection; Jewish cult objects.

JUNE 22, 23—Objects of decorative art; far eastern consignment.

ROME

Ulrich Hoepfl

JUNE—Rare books.

LONDON

Christie's

JUNE 23—English and French furniture, Chinese porcelain and Italian sculpture, from various consignors.

LUCERNE

Gilhofer & Ranschburg

JUNE 14, 15—Books from the family of the Russian Czars, the Fildor collection etc.

FAMOUS FRESCOES NOW RESTORED

POMPEII.—The frescoes in the so-called House of Menander at Pompeii have been restored. The portrait of the distinguished Greek poet, from which the building derives its name, is now plainly visible. The poet's name is printed in white lined capital letters over a dark background and the portrait, the work of a local Campanian artist, affords evidence of the high state of culture, and artistic and literary taste, prevailing at Pompeii during the Early Empire. Last year the discovery of a valuable treasure, including silver plate and utensils of various kinds, justified the belief that the building was owned by a wealthy and cultured family.

The portrait represents the poet seated on a chair with a curving back. His body leans slightly towards the right and renders visible a portion of red cushion. The face and chest of the poet are painted in the characteristic reddish color common to all Pompeii frescoes and the background is in a darker shade of the same color. As usual in similar frescoes, details are neglected. The figure is draped in a robe of greenish color which contrasts with his reddish face and chest. The poet is represented immersed in the reading of a papyrus, held in his left hand, on which only a few letters are visible. His right arm is supported on the back of the chair thus enabling his face to rest on his right hand. His hair is ruffled despite the fact that a wreath of green leaves encircles his head.

Spirited Bidding Marks Second Day Of Parme Auction

PARIS.—The second day of the sale of the Duc de Parme's library at the Hotel Drouot was again the occasion of spirited bidding, reports the *New York Herald* of Paris. A superb missal printed in 1499 by Martin Morin, ornamented with miniatures and woodcuts, was knocked down to a bid of 50,000fr.; a book of hours, printed in 1527 by Simon du Bois for Geofroy Tory, brought 20,300fr.; a XVth century manuscript missal for Poitiers, ornamented with miniatures, 20,000fr. and a book of hours, printed by Geofroy Tory (October 20, 1531), adorned with woodcuts, 19,000fr.

CLEVELAND

The growing interest displayed by Cleveland people in the work of the city's artists is evident from statistics compiled by the Cleveland Museum of Art.

During the Fourteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen, which closed Sunday, June 5th, a total attendance of 64,339 was recorded, against 37,738 for the corresponding exhibition last year. This increase is due partially to the fact that it ran six weeks this year, a week longer than last season. On the other hand, the month of May this year showed an attendance of 51,152 (as against 41,432 in 1931) this being the fourth largest record for a single month since the opening of the Museum in 1916.

Sales were low, as was anticipated because of financial conditions, and amounted to slightly over \$6,000.00.

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The Art News

9

Leading German Artists Discuss Present Trends

By ALWIN STEINITZ

BERLIN—In the center of the western part of Berlin, near the Romanisches Café and the Kaiser Wilhelm Memorial Church, one finds the new exhibition rooms of the Berlin Secession in the second story of an apartment house. This most noted association of German artists, which looks back on an existence of forty years, formerly had an elegant villa in the Tiergartenstrasse, but had to give it up on account of the economic depression. The association, which includes such noted members as Pechstein, Sintenis, Hofer, Krauskopf and Ko'be, to name but a few, has adapted itself with good grace to the situation.

Pechstein, leader of the Secession, known through his exhibitions in New York, Pittsburgh, Bordeaux and Rome, received me in his studio, which looks like a small oceanic museum. He lived, like Gauguin, many years among the natives in the South Sea Islands, and is best known all over the world for his paintings of South Sea motives. He received the Carnegie prize in 1927.

"It goes without saying," he declared, "that art must keep step with cultural and economic developments. People caught in the treadmill of daily existence have in general little understanding for pure art. Our manner of living leaves too little time for reflection. The accelerated rhythm, the grim struggle for existence, has evolved a type with different habits of thinking. This generation no longer interests itself in idylls. The few art lovers of today have a different taste. They demand works which depict things as they are. Interest has turned from pictures of still life, from portraiture and landscapes, to labor.

This turning to the portrayal of labor is not a gesture, but merely the reaction to the deadening struggle for existence. We artists are compelled to adapt ourselves to the change and to depict the heroic side of labor. The Labor Bureau in Geneva contains five great windows with this theme—my first works of this kind. It has been a great pleasure to me to depict men at work. In making these pictures I did not aim at deep introspection; they are intended solely to represent work, without any symbolism or idealizing.

"How long and to what extent buyers of pictures will look for this new style can naturally not be predicted. But a less strenuous period, when life becomes quieter, will of course make different demands. The longing for things outside daily life, for romanticism, will reawaken. And that longing will force the painter back to nature, where he belongs."

In her studio in the Magdeburgerstrasse I found Renée Sintenis, who is known through her exhibitions in Paris, London, Oslo and New York. She, too, finds that art has had to abandon the still resignation which held even the Impressionists in its curse for centuries.

"The expressive power and freedom of action in plastic art had to be rediscovered by our artists of today," she said. "The action of bodies in motion, the beauty of form—that is what we are trying to portray today in man and animal. Springing, running, struggling men, animals in lively action—these form my subjects almost exclusively. I catch and fix in my works the highest tension and action. And that is what today's generation demands of plastic art."

Professor Paul Scheurich, one of Germany's leading artists, is well known in London, Paris and Stockholm as painter, graphic artist, maker of porcelain and sculptor. His studio is near the new home of the Secession. This artist is one of the most many-sided members of the Berlin Secession, and he goes his own way.

"Shall the artist paint only the picture intended by nature?" he asked. "That, in my opinion, would mean the decline of art.... I do not believe that art is declining or turning backward. I believe that there is merely a gap which a later generation will some day happily bridge over."

**"THE MINUTE MAN"**

This bronze model of the famous Concord statue, executed in the artist's youth, is a feature of the Daniel Chester French retrospective exhibition now on view at the Grand Central Galleries.

BROOKLYN TO OPEN SUMMER SHOWS

Opening on June 16th at 2 P. M. the Brooklyn Museum will present a summer exhibition of paintings, sculpture and drawings, which will continue through October 3. These summer exhibitions at the museum in the past have presented to the public not only artists of established position but younger exhibitors who here have made their first metropolitan appearance. Not a few painters known to the galleries of New York achieved their first recognition in one of these summer shows.

The exhibitors this year are Mark Baum, Joseph Biel, James Chapin, Leon Croizat, Mordi Gassner, Oscar Grosch, Lena Gurr, Belle C. Harris, Milton Horn, James House, Jr., Carl de Muralt, Helen West Heller, George Schreiber, David Silvette, Abram Tromka, Polygnotus Vagis, Hans Weingaertner, James Lessesne Wells, Henry Wolf and Louis Ferstadt.

In this exhibition will also be shown a large group of the water colors by Signor and Signora Onorato Carlandi.

Two other exhibitions opening at the same time in other galleries of the Brooklyn Museum are a memorial exhibition of the work of the late Edward I. R. Jennings and a group show of work by Chicago painters.

The Jennings group includes stage designs and several masks designed for use in the drama.

The Chicago painters' exhibition is circulated by the American Federation of Arts and was gathered together by Robert H. Harsh, director of the Art Institute of Chicago. As a whole, it gives a rather representative review of the work being done by the leading artists of the great middle western city. Included in this collection are pictures by Jean Crawford Adams, Ivan Albright, Malvin Albright, Joseph Allworth, Anthony Angarola, Boris Anisfeld, Emil Armin, George Baer, Martin Baer, Salcia Bahne, Frederic Bartlett, Macena Barton, George Buehr, Karl A. Buehr, Edgar Cameron, Francis Chapin, Gustaf Dalstrom, Ruth Ford, Frances Foy, Todros Geller, J. Jeffrey Grant, Davenport Griffin, A. J. Haugseth, Helen West Heller, Rudolph Ingerle, J. Theodore Johnson, June Knobel, Beatrice Levy, Herman Menzel, Louise Mishell, Archibald J. Motley, Jr., John T. Nolf, Sam Ostrowsky, Constantine Pougialis, Louis Ritman, Increase Robinson, H. Leon Roecker, Theodore J. Roszak, W. Vladimir Rousoff, Flora Schofield.

HELING TO HOLD BIG JUNE SALES

FRANKFORT—On June 14, the Frankfort auctioneering firm of Hugo Helbing will sell art from the estate of the well known collector, Dr. H. Wagner. Among the outstanding offerings of this dispersal are an important tondo by the Florentine master, Raffaelino del Garbo and excellent mediaeval and Renaissance wood sculptures. In the selection of furniture, several pieces are to be found which were included in the Sigmaringen exhibition at the Staedel Kunstinstitut. Also notable are a series of Swiss and German stained glass panels, of a quality seldom appearing on the market. The most beautiful of these is a colorful cathedral window dating from about 1440, which comes from the famous St. Catherine window in the Leonardskirche in Frankfort. There are also round panes from the Church of the Apostles in Cologne and numerous other windows circa 1500, also from cathedrals in this same city. Further notable, are examples by Jorg Breu and Hans Sebald Beham and a monumental figure of a donor from Freiburg or Basle executed about 1500 in the manner of Hans Baldung Grien. Among the Swiss specimens, we will mention only a sliding panel and an armorial window of the XVIth century. Much of this stained glass is in an almost miraculously good state of preservation and should arouse great interest among collectors.

On the following day, June 15, this same firm will also disperse the painting collection of the late "Herr R" of Frankfort, including two wonderful landscapes by Courbet, as well as works by Achenbach, Adam Defregger, Gebhardy, Hengeler, Kaulbach, A. Lier, Mali-Möderson, Scholderer, Schreyer, Sperl and a fine group of canvases by Spitzweg. Thoma and Trübner are also represented by notable works. Examples by Vautier, Volyz, Kowalski and Zumbusch are further to be mentioned.

This same dispersal also offers art from the estate of the late Dr. S., featuring antique objects of decorative art, faience, porcelains, pewter. There are further some valuable old Flemish Gobelins, and a collection of Jewish ritual objects in silver.

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Depression Favors Art Propaganda, Committee Reports

Lord Ronald Gorell's committee, appointed by the Board of Trade to investigate the relationship between art and industry in Great Britain, made its report the latter part of May. It began its work before the present world-wide depression set in, and surprising as it may seem, states that the present hard times offer the best possible conditions for raising the standards of public taste, to suggest a campaign for which is the *raison d'être* of this committee.

In a wireless from London to *The New York Times* under date of May 27, Thurston Macauley quotes as follows from the report:

"This is the psychological moment for making a special effort to improve industrial art. Educative propaganda, will, we believe, fall on more receptive ground in these times of adversity than in times of plenty. A period of relatively slack trade time can be most profitably occupied in careful planning and preparation for the future."

There was some doubt, after the depression set in, according to the writer of *The Times* article, whether the distinguished body of artists and trade experts that make up the committee, would be allowed to pursue its work, but official encouragement was given, if for no other practical reason, because improvement was needed to help British products hold their own abroad.

The aim of the designers, manufacturers and educators had been the establishment of a permanent exhibition of well-designed articles of everyday use, along with national art collections, but the committee has decided that this is not practicable now, chiefly because of the expense.

Its recommendation is to pave the way by arranging periodical exhibitions of industrial articles in London, Manchester and other industrial centers, lasting a month or six weeks, from which there might be developed



LIVING ROOM DESIGNED BY WM. A. FRENCH OF MINNEAPOLIS

This interior, created for the residence of Kingsley H. Murphy of Minneapolis, is included among the photographs in the exhibition of the American Institute of Interior Decorators, opening at the Knoedler Galleries on June 14.

a permanent national collection, as well as traveling exhibitions, perhaps extending abroad.

The object of the exhibitions would be improvement of taste among designers, manufacturers, distributors and the public by displaying to the best advantage beautiful, modern manufactured goods, "due regard being paid to the purchasing power of the householder of moderate means."

The estimated cost of the program, which is described as "investment, not expense," is £10,000 a year (\$36,925). A central executive is recommended to work in close association with the Department of Overseas Trade. It would

be appointed by the president of the Board of Trade, who would be responsible to Parliament for its activities. Its members would be persons of experience in manufacturing and the wholesale and retail trades—primarily persons of taste, cultural standards and an international outlook on art.

Commenting on the need for such a policy, the committee says:

"Under the traditional system of free imports, now ended, manufacturers had, at any rate, strong incentives to secure products manufactured in this country, so designed as to be able to compete in all points with the

products and manufactures of our great industrial competitors.

"As, however, the element of competition is now reduced by the creation of artificial barriers around the home market, it becomes imperative for the nation to redouble its efforts to improve the standard of taste and quality. It should not be lulled into a false sense of security by the increased control over the home market secured by tariffs. The duty of maintaining standards is in direct ratio to the degree of protection afforded to manufacturers."

Apart from exhibiting, says Mr. Macauley, the government is urged to prosecute concurrent measures to im-

prove the status of the best industrial artists. The report also advocates increased use of first-rate artists by manufacturers, better art education, research into the needs of particular industries, safeguarding of artistic materials and establishment of a trade board specifically responsible for advancement of industrial art in Great Britain.

Roger Fry, the critic and artist, who is a member of the committee, comments caustically on the present standard of taste, both of the public and the manufacturer:

"Despite the excellent work produced by certain firms, my own impression is that many manufacturers are utterly at sea in the matter of design. For one thing, they have lost contact with educated taste. In purely technical matters the manufacturer knows how to get the best expert advice and has the good sense to follow it.

"When it comes to the application of art, he has no guide and no clear purpose. Some manufacturers come to think that the artistic thing is the thing done according to irrational and unintelligent caprice."

LOUIS XVI MIRROR IN BERLIN SALE

BERLIN—In mid June the International Art and Auction House of Berlin will hold an interesting sale of art formerly in the possession of southern German princes. The outstanding feature of this dispersal will undoubtedly be a Louis XVI toilet mirror, in silver, partially covered in gold, which bears the king's coat of arms and is fully signed: "Kirstein à Strasbourg." This piece is a masterpiece of the goldsmith's art, made especially to the order of the king in the second half of the XVIIIth century. In addition, other interesting French silver of the Empire period will be included in the dispersal.

Among the paintings to be offered on this same occasion, there is a fine portrait by Tischbein, two views of Munich during the period of French occupation, executed by Kobell; characteristic works by Fraaken and a miniature ascribed to Füger.

The sculptures include a marble relief of Count Dahlberg in the original frame and bronzes of the XVIIIth century. A large collection of XVIIIth century porcelain figures, includes Meissen, Ludwigsburg and Frankenthal specimens of the XVIIth century, contemporaneous with the other offerings in this dispersal.

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RECORDS OF AMERICAN-ANDERSON GALLERIES RICH IN HISTORIC DISPERSALS

(Continued from page 3)

tin Robertson (1892); the paintings of M. Knoedler & Company (1893) at \$381,350; and the first Thomas B. Clarke collection (1899) at \$306,948, which registered the beginning of the long appreciation in prices of American paintings.

The great sales of the first decade of the new century included the F. O. Matthiessen paintings, the Heber R. Bishop collection, the twenty-nine paintings of H. S. Henry of Philadelphia (including a Troyon at \$65,000), the Henry Graves collection, the Robert Hoe collection, and the Emerson McMillin collection (when Corot's *Orpheus and Eurydice* made \$75,200), each of which realized between a quarter and a half million dollars.

The Yerkes Sale

The Henry G. Marquand sale (1903), notable for its paintings and fine rugs, made \$704,259, and the Charles T. Yerkes collection (1910), containing the most remarkable group of sixteenth and seventeenth century Oriental rugs ever assembled in private hands, reached the extraordinary figure of \$2,192,450, after the receivers had been persuaded with difficulty to refuse the cash offer by a syndicate of one and a quarter million dollars. Thirty of the paintings, for which the syndicate offered \$750,000, brought at public sale no less than \$1,308,000; and an attempt on the part of foreign dealers to organize a "knock-out" in the sales room ended in ignominious defeat at the hands of the auctioneer. Some of the outstanding prices follow:

<i>Rockets and Blue Lights</i>	Turner	\$129,000
<i>The Fisherman</i>	Corot	80,500
<i>Morning</i>	Corot	52,100
<i>The Pig Killers</i>	Millet	44,100
<i>Going to Market</i>	Troyon	60,500
<i>Portrait of a Woman</i>	Hals	137,000
<i>A View in Westphalia</i>	Hobbema	48,000
<i>Two Portraits</i>	Rembrandt	\$51,400 and 34,500

The highest prices made by the rugs were \$33,500 and \$35,000.

Three years later the important M. C. D. Borden sale of paintings (February, 1913) realized \$1,406,974; high prices continued to be paid for paintings of the British School:

<i>East Cowes Castle—The Regatta bearing to Windward</i>	Turner	\$105,000
<i>Mrs. Arbuthnot</i>	Hopper	60,500
<i>The Willow Tree</i>	Old Crome	55,500
<i>The Willett Children</i>	Romney	100,000
<i>Countess of Glencairn</i>	Romney	57,000
<i>Le Waggon de Troisième Classe</i>	Daumier	40,000
<i>Lucretia Stabbing Herself</i>	Rembrandt	130,000

It is impossible to deal more than briefly with the significant sales of the past twenty years, which have grown in many instances to exceptional figures. At random we may note the Crocker, Newcomb sale (1912) in which Corot's *Lake Nemi* fell at the remarkable figure of \$85,000; the Rita Lydig collection (April, 1913) at \$362,555; Messrs. Duveen Bros. sale (April, 1915) in which a landscape by Albert Cuyp realized \$73,000; the contents of the Davanzati Palace, Florence (November, 1916) attaining \$938,947, in which a fifteenth century bronze incense burner by Il Riccio made \$66,000; and the George A. Hearn sale (February, 1918) which brought \$759,619.

In 1923 the contents of the William Salomon residence—French furniture, objects of art, and paintings—realized \$1,293,047, a garniture of three Urbino vases by Orazio Fontana mak-

ing \$101,000, a Beauvais tapestry suite \$65,000, and the Pajou bust of Mme. de Wailly \$45,000; the Näsby Castle sale from Stockholm, over three hundred thousand dollars; the art property and personal effects of Enrico Caruso, over one hundred and fifty thousand dollars; and the Henry Symons collection of art objects well over half a million dollars. In the years 1925-1926, the artistic property sold included the estate of Mrs. H. E. Huntington, contained at 2 East 57th Street, which realized \$388,794; the Achillito Chiesa collection of Italian paintings and objects of art, which made over six hundred thousand dollars, an Agnolo Gaddi *Madonna and Child* bringing \$27,000, and a large *pala* by Orcagna \$45,000; the C. K. G. Billings collection of thirty-one paintings (mainly of the Barbizon school) which realized over four hundred thousand dollars, in which a landscape by Old Crome made \$47,000; and the V. and L. Benguiat rug sale at \$639,950. The same season saw the important collection of English furniture, paintings and books, assembled by the Viscount Leverhulme, attain a total of \$1,248,503, including the following representative prices:

William and Mary walnut suite	\$12,500
Nine Chippendale carved mahogany chairs	15,000
Twelve Sheraton painted chairs covered in <i>petit point</i>	12,000
Panel of sixteenth century tapestry	15,000
Sheraton satinwood library bookcase	11,500
Two Sheraton decorated satinwood commodes	11,600
Small William and Mary <i>petit point</i> panel 19 by 22 inches	2,900
Chippendale inlaid satinwood commode	8,000
Three Elizabethan needlework borders	7,700
Six Louis XVI Aubusson tapestry panels	34,000
Two Adam satinwood bookcases	16,000

In Part II of the V. and L. Benguiat rug sale in December, 1926, a total of nearly half a million dollars for eighty carpets was realized, the famous Marquand rug falling at \$100,000 two Polonaise rugs at \$60,000 and \$63,000, and five sixteenth century Ispahan carpets at between twenty and forty thousand dollars each. The James Stillman sale of thirty-seven paintings later in the same season made \$716,950:

<i>Portrait of Titus</i>	Rembrandt	\$270,000
<i>Madonna and Child</i>	Murillo	50,000
<i>The Evangelist</i>	Rembrandt	78,000
<i>A Halberdier</i>	Pontormo	37,000
<i>Le Repos des Saltimbances</i>	Daumier	34,000

The paintings and objects of art collected by Dr. John E. Stillwell brought over three hundred and fifty thousand dollars.

The Gary Sale

In 1928, the important sale of the seventy-seven paintings of the Charles H. Senff collection made \$580,375, and the great collection of paintings, Chinese porcelains, English and French furniture, objects of art, and Oriental rugs of Judge Elbert H. Gary, Chairman of the U. S. Steel Corporation, attained the record figure of \$2,293,693. This total included the following significant prices:

<i>The Harvest Waggon</i>	Gainsborough	\$360,000
<i>Marquise d'Andelot</i>	Rembrandt	86,000
<i>Portrait of a Cavalier</i>	Hals	85,000
<i>Lady Dashwood-King</i>	Hopper	90,000
<i>Bust of the infant Sabine</i>	Houdon	245,000

Sixteenth century Ispahan carpet

Louis XV marqueterie table by Oeben and Riesener, made for the Marquise de Pompadour

Kang-hsi "black hawthorn" vase (with extensive repairs)

Kang-hsi peachbloom chrysanthemum bottle

Kang-hsi peachbloom water dish

Kang-hsi "green hawthorn" garniture of three vases

Recent sales have shown no diminution in public interest in the native furniture of early America. One of the most important sales of the last two years was that of the estate of the late Philip Flayderman of Boston, attaining \$429,840, in which American

It is interesting to note that again, as in the case of the Yerkes sale, a syndicate offer of one and a half millions was proposed to the estate, and was (on the advice of the American Art Association) declined by the executors. In the same year, the important collection of French art assembled by Mrs. William Salomon, widow of William Salomon, the dispersal of whose collection had been entrusted to this organization in 1923, brought \$666,761.

Two Italian paintings belonging to Carl W. Hamilton of New York were sold on a unique occasion in 1929 for half a million dollars:

<i>Madonna and Child</i>	Fra Filippo Lippi	\$125,000
<i>The Crucifixion</i>	Piero della Francesca	375,000

still the record auction figure for the United States of America.

Seasons of 1930-1931

In April, 1930, the residuary estate of Mrs. H. O. Havemeyer realized nearly one quarter of a million dollars, an early Cezanne making \$24,000, and a portrait by David \$26,000, among the paintings not selected by the Metropolitan Museum of Art according to the terms of Mrs. Havemeyer's will. An interesting event of the same season was the sale of the J. C. Williams stamp collection, which brought from a large audience of enthusiasts a total of \$78,696.

In the season 1930-1931 may be mentioned the collection of paintings, furniture and stained glass belonging to Mrs. Ambrose Monell, containing but sixty-four lots (including seven paintings) which brought a total of \$355,465:

<i>Venice: The Giudecca</i>	Turner	\$85,000
<i>General Andrew Hay</i>	Raeburn	46,000
<i>Portrait of a Rabbi in a Wide Cap</i> (from the Yerkes collection)	Rembrandt	75,000
Five small panels of French fifteenth century stained glass		14,900

In the dispersal of the Comtesse de Beraudiére collection, which realized \$277,455, in December, 1930, a fine portrait by Iyaak Lutichuys was knocked down for \$19,500 and a Prud'hon self-portrait for \$19,000; the famous marble bust of the Comtesse de Sabran by Houdon, formerly in the collection of H. I. H. the Grand Duchess Anastasia of Russia, falling to a well-known New York private collector for \$80,000. The Claus A. Spreckels sale of the same year was notable for the high prices realized for K'ang-hsi Ch'ien-lung bird statuettes. The collection of a Swiss nobleman (January, 1931), consisting of ninety-four paintings and sold by order of a Swiss and a German banking house, realized \$211,490, no less than eight pictures realizing five figures each.

The collecting of American Colonial furniture began to assume serious proportions after 1920, and sales totals showed rapidly increasing basic values, figures reaching extraordinary heights in the dispersal of the Howard Reiffsnyder collection of Philadelphia in 1929, in which a grand total of \$605,449 was realized:

Chippendale carved mahogany highboy		\$44,000
The three famous Philadelphia Chippendale "sample" chairs	\$9,500, \$15,000 and 33,000	
Walnut armchair with label of William Savery	9,000	
Walnut mirror by John Elliott	4,200	
Five Chippendale Chairs	\$5,200, \$5,600, \$7,200, \$8,300 and 8,700	
Three Philadelphia Queen Anne chairs	18,800	

Recent sales have shown no diminution in public interest in the native furniture of early America. One of the most important sales of the last two years was that of the estate of the late Philip Flayderman of Boston, attaining \$429,840, in which American

furniture continued to realize record prices:

Cherrywood highboy, by Aaron Chapin	12,000
Seventeenth century New England oak chest	6,500
Chippendale mahogany drop-leaf table, by John Townsend of Newport	8,000
New England mahogany block-front secretary cabinet	13,000
Chippendale mahogany claw-and-ball foot tea table, by John Goddard of Newport	29,000

Hepplewhite mahogany secretary with inlaid tambours, by John Seymour and Son, Boston..... 30,000
Two-handled silver punch strainer, by John Clark..... 5,500
From spoon anvil, nine and three-quarters inches high, of Paul Revere, silversmith and patriot..... 9,700

In January, 1931, the American furniture and silver from the collection of Mr. Francis P. Garvan, whose name is closely associated with the Mabel Brady Garvan Collections at Yale University, brought \$242,852, the notably high prices including:

Silver tankard by Peter van Dyck	\$9,000
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The ART NEWS

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A COURAGEOUS SEASON

Despite depression, the 1931-32 season has seen such an increase in New York's exhibition activities that it would be almost impossible to compile any adequate review of the rich and varied programs of the past nine months outside the limits of an octavo volume. Not only have some ten or twelve new galleries sprung bravely up in the face of apparent adversity, offering us fare ranging from Mr. Richard Beer's semi-naïves to Julien Levy's photographic sophisticates, but there have been additions of the greatest importance to our already notable museum roster.

With the opening of the Whitney Museum this fall we gained an institution devoted solely to the interests of American art. Some months later, when the Museum of the City of New York was inaugurated, there was spread before us a kaleidoscopic array of material appealing both to the art lover and the historically minded. And as a fitting finale to the season came the establishment of the Museum of Modern Art in its fine new home, and its sudden (and somewhat unexpected) glorification to a New York Luxembourg. Furthermore, there have been the notable contributions of Mrs. Dale at the French Museum, already surveyed in these pages, and the almost breathless series of shows staged by the indefatigable Mrs. McMahon under the aegis of the College Art Association.

All of these events would in themselves form a lengthy retrospective



"MEMORY"

Included in the large retrospective exhibition of the sculptor's work now on view at the Grand Central Galleries.

article, but since each has received detailed and timely discussion during the course of the year it seems most fitting in this, our last weekly issue of the season, to remind our readers again of the great enrichment of our cultural assets which has taken place during the past nine months. Despite generally clouded skies, it has in many respects been a banner year in the art world, and all those who have carried on so bravely deserve the warmest congratulations for their notable achievements against great odds.

Probably those who have worked against the heaviest difficulties during this time have been the numerous privately owned art galleries who, without help from endowments or private support, have refused to allow the prevailing spirit of retrenchment—all too obvious in other fields—to influence the quality of the programs which had been mapped out in advance for the 1931-32 season. Averaging from twenty to thirty exhibitions a week during the months of winter and early spring and continuing their shows until the usual June finale, each and every New York dealer has given definite evidence of a courageous resolve to keep faith with the public.

Here, also, the great procession of modern French art, old masters, lively Americans, prints by old and contemporary masters and the latest achievements in sculpture and photography spread before our eyes this season would require many pages for adequate review. Rather than slight even one or two of these galleries by apparently casual mention, it seems more important on this occasion to

stress the spiritual values inherent in the general work of New York art dealers than to indulge in a necessarily brief survey of individual shows in our many art emporiums. Instead of adopting the laissez faire policies characteristic of other enterprises, many houses of hitherto conservative trend have branched out into more modern showings. Others, who continued their former policies, have energetically brought new offerings before the public and displayed fresh acumen in discovering vital talent both here and abroad.

In these columns we have on other occasions pointed out how the New York dealer, rather than the public museum, has been the progressive agent in educating the public to new developments in art. To these debts of long standing the present season has added others, and those who have a deep concern for the nation's cultural future will long remember the valiant part played by the New York galleries in upholding the high standards of past years in the face of one of the nation's most trying periods.

THE BATTLE OF
TRAFAVGAR SQUARE

Several weeks ago *The ART NEWS* reprinted from *The Burlington Magazine* for May the first intimation received that all might not be well in the management of the National Gallery in London, Mr. Ormsby-Gore, M. P., having resigned as trustee on May 3 as a protest against the resignation a month before of Mr. Collins

Baker as keeper of the gallery. In the June issue of the same magazine appears the following editorial regarding this matter:

Last month we made it clear, so runs the article, that we had no inside knowledge of what has been going on at the meetings of the board of trustees of the National Gallery; and our hope was and remains that that very fact may in some respects increase the usefulness of any comment or criticism we make.

The "news items" that have been published since we last wrote make one's head reel; but significant though they are, they tend to distract even the most serious from fundamental issues concerning the career of a very great English institution.

The resignations, however impressive, from staff or board of this individual or that inflame the mind for the moment. The deeper causes of the trouble are less exciting and momentary, but surely more important.

Through these resignations we lose some of our best men, but even that depressing fact must not distract us from a dispassionate consideration of the lamentable state of affairs which is the root cause of these repeated losses in personnel.

In the newspapers the familiar phrase "dual control" has cropped up more than once. Far from condemning that phrase we would substitute for it a stronger one, more strictly applicable to the case. Dual control is by common consent an evil. But multiple control is worse.

The National Gallery will not run

itself. Somebody or some body must be in control. And it is, strangely enough, the realization of that very fact that has led to this mess.

Everybody, we are eager to allow, has meant well; but the broth has been spoilt by too many cooks. Some directors have tried to assert themselves. At least one chairman has tried to do so. The board has tried to do so.

That is not all. The board itself is divided, because its members have been appointed for widely different reasons and through different channels. The appointments have been made without reference to any settled principle—without cognizance of what should be expected of one who consents to serve.

If in the circumstances a little exaggeration (which will not be resented by those concerned) may be forgiven, we should say: One man is appointed because he occupies, and occupies with conspicuous and characteristic distinction, a very great place in the hearts of the English people; others are appointed because they are successful merchants who have displayed notable public spirit and generosity in art affairs; others again because they have inherited and conserved ancestral collections. Not infrequently, too, such appointments are regarded as perquisites for political adepts who wish to shine in the world of culture.

Among the trustees of the National Gallery are many of our friends and none of our enemies. We have nothing to say against any one of the forces there represented, but we have much to say, even if we do not say it, against the chances of them all working successfully with each other.

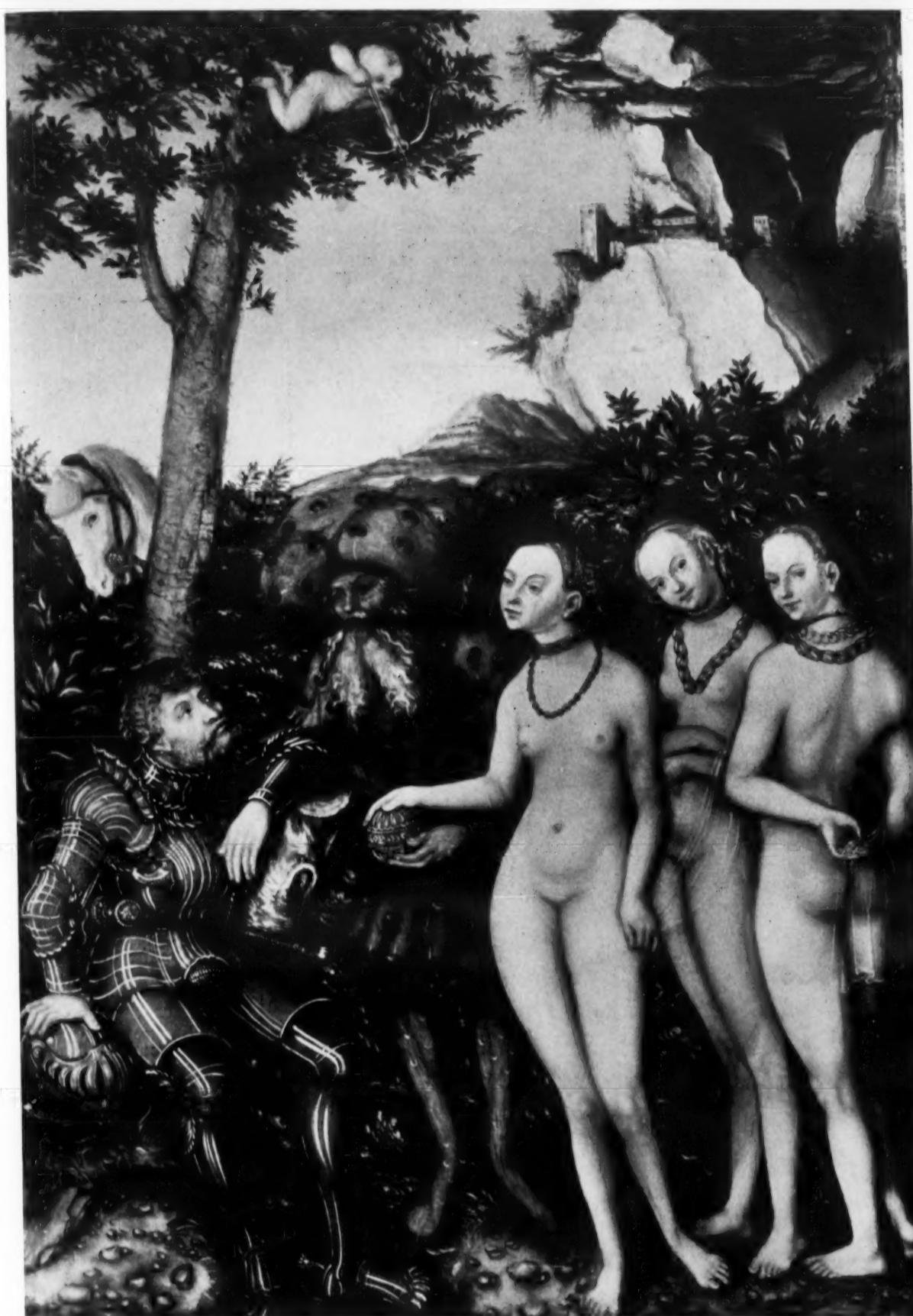
The trees, of whatever species, are numerous and healthy, but we cannot see the wood for them. Clearly the government of the National Gallery needs simplifying.

We are confident that the wisest step would be to reinvest the director, who spends all his working hours in the gallery itself, with the power of directing, and to get rid of absentee landlordism. By the Rosebery minute, the director became a trustee and so has a vote. He therefore may find himself in a minority, but must act according to the decision of the majority.

Over and over again we have insisted that the director should have a free hand, while being open to legitimate and intelligent censure. His hands being tied has made his office, in the eyes of the owners of the gallery, the public, ridiculous. The man in the street is in this case on the side of common sense when he regards the director just as he regards the chief of any other institution; when he likens him, for instance, to the chief surgeon of a great hospital who cannot be expected to await a board meeting before he decides whether an applicant for a bed is to be given one or whether a patient's appendix is to be removed.

Problems of selection, display and cataloguing, and the minor duties of interviewing in person fellow students, native or foreign, surely call for the unfettered attention of a well-chosen officer.

It is idle to suggest, as has been done, that the National Gallery requires no captain. For want of one the ship may not sink, but that assurance does not satisfy us. Many unfamiliar waters must still be explored if the gallery is to grow as it has done throughout its great past. The period of growth is ever the great period. If the National Gallery ceases to grow, it ceases to be a living thing in the minds of those who themselves are growing; and the young will in the end tend to regard it just as a lifeless mausoleum.



"THE JUDGMENT OF PARIS"

Recently acquired by the City Art Museum of St. Louis from the Newhouse Galleries

Notable Cranach Acquired by St. Louis From Newhouse

(Continued from page 3)

ing arrow in the general direction of the contesting goddesses whose slender undulations occupy the right half of the foreground. Paris, the royal judge of this divine contest, sits or reclines in full late Gothic armor on the right. A bearded figure in fantastic armor or robes of peacock feathers represents Mercury, the messenger of Olympus, bearing in his hand the prize of the contest, a ball of crystal or gold. Amid the foliage foreground behind Paris the artist has introduced his knightly steed proudly arching his neck and discreetly regarding the ceremony. The differences between these pictures are so slight that this description serves to fit them all, the variations being merely in detail and pose. Certainly the relationship between the Frankfort picture and that of the City Art Museum is so close that they may be considered as being developed from the same series of studies and certainly painted by the same hand.

These canvases show Cranach in perhaps his most delightful phase at the height of his powers. It has been well pointed out that although the

naïvete of these renderings of mythological subjects is so obvious to us today they are by no means as simple minded as would appear. That Cranach was a serious and very industrious artist and also a man of affairs in the Court circles of the Electors of Saxony is a matter of record, but particularly the work of his later period shows that he was also equipped with a sense of humor and a certain drollery that he could well afford to exhibit in works intended for the private cabinets of appreciative noble patrons. The self-conscious coquetry with which Juno and Minerva exhibit their thinly veiled charms and the puzzled stupidity with which they are regarded by Paris are ironic comments of a by no means unsophisticated Teutonic humor. Cranach, in his middle fifties, and enjoying an established position, must have pleased himself thoroughly by these productions in a lighter vein which in his day were no doubt considered somewhat daring.

It has been a moot question among scholarly critics as to the exact part played by Cranach in the large number of works which undoubtedly came from his studio. Attempts have been made to assign definite portions to his sons and assistants but without final suc-

cess. The general opinion at present assigns works of the quality of the museum's panel without question to the hand of the master himself. Certainly it would be hard to imagine who else might have been able to handle the detail of the panel with such mastery. The heads of Paris and

LEGAL NOTICE

SUPREME COURT, NEW YORK COUNTY.—In the matter of the general assignment for the benefit of creditors of P. Jackson Higgs, assignor, to Nat Ottensofer, assignee.

Sirs:

Please take notice that pursuant to an order of Honorable Phoenix Ingraham, one of the Justices of this court, dated the 2d day of June, 1932, you are hereby required to appear before this court, at Special Term, Part I for Motions thereof, to be held at the Court House, Pearl and Centre Streets, in the Borough of Manhattan, City of New York, on the 21st day of June, 1932, at 10 o'clock in the forenoon of that day or as soon thereafter as counsel can be heard, then and there to show cause why the assignee should not be authorized to continue the business of the assignor for a period of three months, and for such other and further relief as to this court may seem just and proper.

Dated New York, June 3d, 1932.
Yours, &c.,
SAMUEL CONRAD COHEN,
Attorney for Assignee,
Office and P. O. address, 545 Fifth Avenue,
Borough of Manhattan, New York City.

Mercury exactly reflect in miniature the treatment of the larger portrait heads which are Cranach's most familiar productions. The same is true of the delicacy of the drawing throughout.

The story told in the picture is one of the most familiar of the classic myths which during the early sixteenth century were finding their way up from Italy. Priam, King of Troy, to avert the consequences of an evil prophecy, caused his second son, Paris, to be exposed to death on the wild slopes of Mount Ida. Under the protection of the gods the infant was saved and brought up as a shepherd renowned for his skill and beauty. At the wedding of Peleus and Thetis

a quarrel arose between the three major goddesses of Olympus—Juno, Minerva and Venus—as to the rightful ownership of the golden apple bearing the inscription "To the fairest," which a mischief maker had thrown into their midst. To settle the dispute the three rivals were sent under the guidance of Mercury to Mount Ida where the shepherd lad, Paris, was to act as judge. Dazzled by their revealed beauty, he was unable to decide. To secure the issue Juno offered him empire and rule, Minerva success as a warrior hero, but Venus was accorded the prize on her promise to secure for him the

(Continued on page 14)

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HOLLAND AMERICA LINE

NOTABLE CRANACH GOES TO ST. LOUIS

(Continued from page 13)

most beautiful woman in the world. This proved to be Helen, wife of Menelaus of Sparta, and her abduction brought on the Trojan War.

In the picture Paris is shown in armor befitting the rank of a German princeling. Mercury the Argus-eyed is appropriately clad in a garment of peacock feathers. Venus wearing a modish XVIIth century hat is just claiming the prize awarded by Paris while her rivals appear completely absorbed in comments of the putative spectator which suggests that the earthly originals of these divinities were not altogether unknown to Cranach's patrons. Though from an archaeological point of view the setting of the drama leaves much to be desired, and the rugged slopes of Mount Ida are merely a fantastic version of the familiar Rhineland scene, these historic details did not much concern the painter and one cannot help feeling that the classical story of Paris has merely been used as a convenient literary peg on which to hang a gallant compliment, it being highly probable that Paris bore a strong resemblance to Cranach's patron of the moment.

The panel comes from the Museum of Gotha in Thuringia, which consists largely of the Ducal collections of the House of Saxe-Coburg-Gotha. The majority of the Cranachs in this collection are probably mementos of the artist's temporary residence in that city.

The painting is an excellent illustration of how the sacred figures of Christian mythology and their later pictorial rivals, the divinities and heroes of classic mythology, tend in northern hands to assume a very mortal guise while playing out their parts, their actions being usually rendered with a degree of naturalistic happenstance little affected by the formal spatial relationships considered so necessary in Italy. This informality and absorption in material fact mark a striking contrast to the attitude of the southern schools and clearly express an essential difference in temperament at the basis of the northern style.

OBITUARIES

DR. JAMES SIMON

German art circles have suffered a great loss in the death of Dr. James Simon, who throughout a long life was



"SELF-PORTRAIT"
By RENE
SINTENIS
*Included in the
interesting exhibition of over
one hundred
portraits by con-
temporary
sculptors, now
on view at the
Flechtheim Gal-
leries in Berlin
during June.*

a faithful patron of Berlin museums. In fact, he made the largest donations ever given by a single individual.

He became interested in art through his friendship with Dr. von Bode, and began collecting in the nineties of the past century. By 1904, when the Kaiser Friedrich Museum was opened, he had already presented to the State the wonderful Italian collection of Renaissance paintings, sculpture, medals and unique bronzes, which today fills the James Simon gallery.

Dr. Simon specialized also in early German art, collecting in all several hundred items, a unique aggregation ranging from Gothic times to the Renaissance. This he presented to the museum in 1921 in celebration of his seventieth birthday, although at that time the war had so affected his pecuniary condition that he was forced to sell several of his most cherished art properties, among which was "The Letter" by Vermeer, now in the Metropolitan Museum.

The Museum of Egyptian art is another institution which owes much to Dr. Simon, for it was through his financial help that the expedition was undertaken which brought to light the world-famous statues of Queen Teje and Queen Nefritete. In this museum on the occasion of his eightieth birthday a memorial tablet listing his gifts was affixed on a wall, and at the same time in the Deutsches Museum a portrait bust was placed in one of the rooms wherein are assembled his latest contributions. The only title he was willing to accept was that of doctor honoris causa from Berlin University. In addition to being an art maecenas

in the grand style common in general to Americans alone, Dr. Simon was the founder of many humanitarian institutions, further bespeaking his public spiritedness and his ardent interest in helping the community in which he lived. In short, one would say that his whole life was devoted to the public weal with a singleness of purpose which gave his activities a special value.—F. T.-D.

ALETHEA PLATT

After an operation in the Fifth Avenue Hospital, Alethea Hill Platt, who was 71 years old, died suddenly on May 24. She was a painter of landscapes, portraits and miniatures and a well known exhibitor in many cities. She belonged to the New York Water Color Society and the New York Society of Painters. She was born in Scarsdale and is survived by two sisters, Miss Theodora Platt and Mrs. Eliza Porter.

FRANCIS C. JONES

Francis Coates Jones, painter and long a well known figure in New York art circles, died at the age of 74 on May 30 after an illness of several weeks. Mr. Jones was formerly treasurer of the National Academy of Design and at one time a trustee of the Metropolitan Museum. In fact, he had the handling of the Ranger fund of \$250,000 until it was turned over to Henry Prellwitz in May, 1929.

Mr. Jones, who was born in Baltimore, was a brother of the late Hugh Holton Jones. At the age of nineteen, he went to Paris, where he studied art for four years at the Ecole des Beaux Arts. He was particularly known for his figure work. He had been a National Academician since 1894 and since 1908 a member of the National Institute of Arts and Letters. In 1885 he won the Clark prize at the National Academy of Design and the silver medal in painting at both the Buffalo and the St. Louis Expositions. He was a member of the Century, the Lotos, the MacDowell and Fine Arts Clubs, the Architectural League, the Society of American Artists, the American Water Color Society and the American Federation of Arts. He is survived by a sister.

G. G. MANTON

The Morning Post of London announces the recent death, at the age of 77, of Mr. G. Grenville Manton, R.B.A.

Mr. Manton was a medalist of the Royal Academy schools. He was best known as a portrait painter, but also did subject pictures, and one entitled "Jeroboam's Wife" hangs in the Guildhall Art Gallery. Other examples of his work are in provincial galleries. He exhibited at the R.A. on many occasions.

In 1880 Mr. Manton visited America, where he painted a number of portraits and exhibited at the New York Academy. On his return to England he joined the staff of Black and White, and he also made illustrations for other publications.

WHITCOMBE GREENE

The death of Thomas Whitcombe Greene, F.S.A., on May 5, in his 90th

year, removes, in the opinion of The London Times, the last of a small group of collectors who did much in Great Britain for the study of the minor arts of the Renaissance; a Salting, J. P. Heseltine, the brothers group which had included George Max and Maurice Rosenheim, and Harry Oppenheimer, the last of whom died but a few weeks ago.

Like all these, Whitcombe Greene had an especially warm place in his heart for the medals and plaquettes of the Renaissance. He had at one time a not unimportant collection of German medals, but relinquished it of late years. And he never made a close study of that branch of the subject, as he did of the Italian. It was he who made the first serious attempt (as long ago as 1881) to reconstitute the work of the charming Veronese medallist, Pomedelli, who was strongly represented in his collection. And even as late as 1913 an article appeared in the Numismatic Chronicle embodying some acute observations on medals in his own possession. His very fine collection of Italian plaquettes is now one of the treasures of the British Museum, to which he presented it in 1915.

K. NAKAMURA

Kanzi Nakamura, an artist, who came here from Japan in 1908 and whose work may now be seen in the Boston Art Museum and in the Fogg Museum at Harvard, died on June 7 in the Cambridge Hospital. He had been ill since March, reports the New York Times.

Mr. Nakamura was born in Nagasaki, Japan, in 1887. His father was the first Consul General of Japan at Hawaii and later Governor of Nagasaki.

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Saturday, June 11, 1932

The ART NEWS

15

BERLIN LETTER

By Flora Turkel-Deri

At the Gurlitt gallery Josef Hegenbarth is showing pictures in distemper, lively and fluent compositions which tell of their maker's sure characterization. Portraits, circus scenes and animal pictures are all distinguished by a zestful attack and unerring penmanship.

At the same place, Hanna Nagel's series of prints and drawings reveal a strong imagination giving vent to cryptic titles and contents. The majority of these sheets have for subject strange episodes suggesting the inextricable tragedy of human existence in which joy and grief are so intimately connected. The distress and torment so forcefully embodied make of this exhibit a rather solemn affair. An accomplished technician, she has succeeded in finding a precise language for her sinister visions of mankind.

Simultaneously at this gallery, the painter, Karl Storch, would seem to try to emulate in his portraiture the naturalism of the old German masters. Doubtless his art grows from a kindred root, for it is distinguished by "significant" line. What is lacking are transparency in the pigments and fine gradation of modeling.

* * *

It is a pleasant experience to find that the younger people are forging ahead and refuse to surrender to the general adversities of the day. At the moment, the rising generation is most favorably represented by a group of painters and sculptors at the Berliner Künstler. Almost all the offerings in this "Kollectiv 1932" (wherein are shown so much ability and self-assurance) are also marked by the influence of foreign contemporary masters, which only goes to prove the happy state of internationalism in the realm of art. The luxuriant color of Matisse has had its effect upon H. Mors, who, however, proclaims an independent note in one or two works. Color is likewise the magic that fascinates W. Hoffmann, while there is a hint of Derain's solemn art in the pictures by Siemsch, and a particularly promising talent is revealed in H. Teuber's sure and formal manipulations of color. With the sculptors following the trend indicated by Maillol, Hans Mettel is the most gifted. His works possess that true rotundity and plasticity that

constitute the basic principles of the new mode of sculptural expression.

* * *

In a previous letter, we discussed in detail the "One Hundred Pictures by XVIIth Century Dutch Painters" at the Dr. Schäffer Gallery. In these same rooms, Dr. Martin, Director of the Mauritshuis at the Hague, recently lectured on the period represented. Beginning with words of homage to the late Dr. von Bode, who so actively promoted an understanding of XVIIth century Dutch art, Dr. Martin then said that the current exhibition offered an adequate idea of the great number of able artists who were active during that happy period and whose manner was so similar to that of the great men to whom their works were often ascribed. Each of these minor, yet delightful painters, rose at least once to the height of a master, and through the revelation of these productions, the works of their famous confreres no longer stand in splendid isolation.

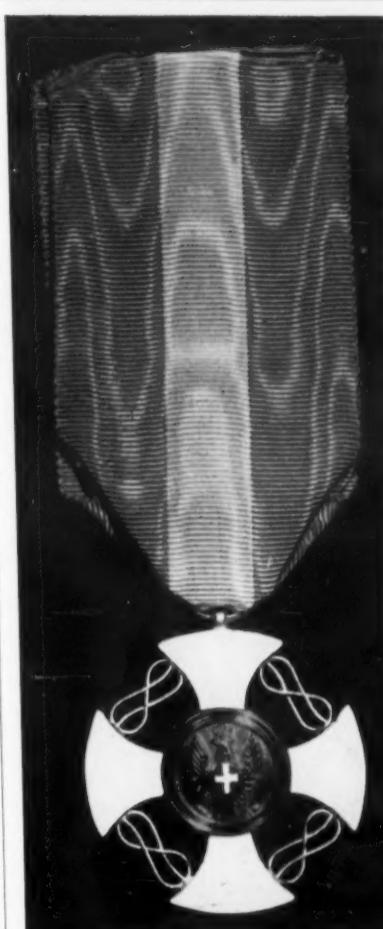
The speaker also pointed to the temporary influence of Flemish art, brought into Holland by refugees escaping the Spanish oppression. Through expanding national feeling, Dutch art, he explained, came to express the distinctive qualities of the country. The achievements of the Dutch landscapists are especially worthy of admiration when one considers that the pictures were painted in the ateliers after studies and sketches. The precision of the artists' observation and the depth of their feeling can be judged from their realism, which has never been surpassed.

* * *

It is a pity that Graupe's auction of works by living artists did not have the expected success. It had been disinterestedly organized to help the young folk particularly, there being no costs and no deduction from sales. Though the salesroom was filled to capacity, it turned out there was little buying. Only some twenty canvases found purchasers of the more than two hundred items put up for sale, which were, however, mostly studio findings. The artists found that it is no easier today than in the past, to sell such wares, even at very low prices. Even the more imposing pieces, which were offered at little below the regular evaluations, gave small stimulation to bidding.

* * *

The Hamburger Kunsthalle has recently arranged a memorial exhibition for Walter Gramatte (1897-1929), whose early death cut off a promising career, though during his lifetime the artist was known only to a comparatively small circle. Gramatte began



—Courtesy Grand Central Galleries

DECORATION BESTOWED UPON
WALTER L. CLARK FOR HIS EF-
FORTS IN DEVELOPING A MU-
TUAL ART INTEREST BETWEEN THE
UNITED STATES AND ITALY

by working in the expressionistic manner, to attain eventually unity of emotional intensity and maturity of statement. His work is especially remarkable in water color. In his prints, he achieved fine effects with unusual economy of means.

For several decades the exhibitions arranged by the Arnold Gallery in Dresden have been important features in Germany's art life. Henceforth, it is announced, special attention will be given to the work of Saxonian artists whose achievements are worthy of being known outside their native town. Heading the list is Otto Dix, an exhibition of whose drawings will provide a survey of his development over a period of some years.

PARIS LETTER
by Paul Fierens

The Musée de l'Orangerie where the Manet retrospective will open in a few days is at the moment given over to the exhibition of Raymond Koehlein's legacies to various French museums. The former president of the Council of National Museums was one of the first in France to become interested in the art of the Far East and to form a fine collection of Japanese prints, Chinese porcelains, lacquers and bronzes. His interests multiplied. At the same time that he was securing Persian miniatures, objects of Mohammedan art and medieval French sculpture, he was enthusiastically buying the works of Manet, Renoir, Degas, Van Gogh and so on. Through his bequests, the Raymond Koehlein collection is divided between the Louvre, which receives the most important part, the Musée Guimet, and the museums at Lyon, Troyes, Strasbourg, Mulhouse and other places.

In the exhibition at the Orangerie one particularly admires among the Japanese paintings "The Screen of the Twelve Months," a remarkable decoration of the XVIIIth century, an "Eagle" attributed to Shokwon and several sketches by Utamaro. We should mention, also, some T'ang and Wei statuettes, a Teheran bronze, some Damascene plates and the copper with Mossoul incrustations.

Delacroix is represented in the Koehlein collection by some twenty water colors and magnificent drawings and two or three bits of painting, among which at one time was the brilliant sketch for the Justinian which was lost in the fire at the Council of State.

By Renoir there are three sketches: "La Femme au Châle," a landscape on the banks of the Seine and a "Portrait of Claude Monet." Van Gogh's "Un Campement de Bohémiens" is most seductively fresh in color. The Fantin-Latour, a "Liseuse recueille" is noble in sentiment. Add to these certain works by Prud'hon, Corot, Eugène Lami, Gauguin, Forain, Defresne and others and you have an excellent lesson in taste and eclecticism, as well as a fine exemplification of generosity.

It was previously announced that the Villa de Paris would organize this year at the Petit Palais an exhibition of landscapes from Corot to our own day, in line with the "From Poussin to Corot" show, which in 1925 was so remarkably successful. But owing to

the lack of patronage, this enterprise had to be deferred to a future date and was replaced by an important exhibition of the work of Gustave Doré on the occasion of the centenary of the birth of this celebrated illustrator. Will this show, which is well presented and thoroughly comprehensive, contribute to a higher evaluation of the prodigious illustrator of Dante, of Shakespeare, of Don Quixote, in which he proves himself a master, not to mention "The Wandering Jew" and the series of woodcuts for "The Ancient Mariner?" Without doubt the imagination of Gustave Doré was inexhaustible. The man was a visionary, but a visionary lacking the plastic means of expressing himself, unless he borrowed his effects from Granville, Daumier, Gavarni and Victor Hugo. His most sincere, his most moving, his most original pages are certain London sketches, silhouettes of beggars, and other wretches. One could almost mistake for a Daumier a drawing of "London Bridge" from the collection of M. Proute. On the other hand we are completely in accord with M. Camille Groukowsky, organizer of the exhibition, when he declares that "One is able to dismiss in the stupendous output of Doré almost everything which is painted in oil."

* * *

On the other hand, what glorious work in this medium was done by Bonnington. M. Arthur Samson, who offers very few exhibitions in his gallery in the Square de Messine but sponsors only what is outstandingly excellent, has brought together after his customary long period of preparation about fifty water colors and drawings of this English master. These items for the most part are unrecorded, and cause us to reflect on the influence that Bonnington exerted on French painting of the XIXth century. It was certainly more direct and more fruitful than that of Constable and it touched Delacroix, the landscape painters of Fontainebleau and even Corot himself. In examining a series of views painted at Rouen, Venice and the English and French countryside, of which half a dozen are absolute masterpieces, one is compelled to admit the most surprising precision, the freest possible fracture. Impressionism has never gone further.

Simultaneously with the paintings by Bonnington, M. Samson presents fifteen rather Rembrandtesque sketches by Sir David Wilkie. Especially notable are this artist's first idea for the famous portrait of the Duke of Wellington, exhibited at the Royal Academy in 1830 and a little canvas, "La Cuisinière," which is quite like a Chardin.

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CHINESE PORCELAINS

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LONDON LETTER by Louise Gordon-Stables

Although Messrs. Sotheby now announce that no further private offer will be considered prior to the sale of the Chester Beatty illuminated manuscripts, the National Art Fund has been privileged to purchase from this collection the six leaves from the XIIIth century illuminated *Psalter* by de Brailes, and the treasure is to go to the Fitzwilliam Museum at Cambridge. Some brisk bidding was anticipated in regard to it, and it would not have been surprising if these leaves had found their way for a second time to America, for it was from Dr. A. S. W. Rosenbach that Mr. Beatty acquired them. Since it is the director of the Fitzwilliam who has identified the work as by de Brailes and even discovered a portrait of the artist in "The Last Judgment," it is particularly appropriate that his museum should have the privilege of including this rare specimen in its notable collection of mediaeval manuscripts. The price paid was £3,500.

* * *

Apropos of early books, three printed copies of papal indulgences of the late XVth and early XVIth centuries have recently been discovered hidden in the bindings of old books in the college libraries of Oxford. The indulgences, it is supposed, are from the press of the Richard Pynson who succeeded Caxton and who printed the publications, commissioned by Henry VIII. There are probably other important finds to be made, but the trouble in searching for treasure of this kind resides, of course, in the risk of damaging the valuable early printed books wherein they may be hidden.

* * *

From time to time there appear on the scene artists—and they are always women—who elect to eschew paint as a pictorial medium and to adopt tissues and materials of various kinds in its place. In the majority of instances, the result is more ingenious than aesthetic. But in the case of "Beldy," the daughter of Heywood Hardy, the animal painter, and a woman who has had a sound artistic training, there is considerably more to her output than this. She is at present exhibiting at the Leicester Galleries, whither I repaired, prepared, I must confess, to find more or less, the usual patchwork productions. But not a bit of it. By means of the various effects of light on silk, satin, velvet and wools, this artist manages to secure some exceedingly interesting results. It is obvious that she thinks in terms of such materials and uses them as naturally as a palette. Indeed, so far is the effect of needle-work absent from her compositions, one marvels at the technique which enables her to blend without noticeable transition from one fabric to another. Especially is she successful in suggesting the atmosphere of artificiality which is characteristic of scenes in café and music hall. Here she gives an impressionistic study of such skill that one is left with the conviction that she chooses to express herself in this strange manner merely because it proves the method most sympathetic to her talent.

In another gallery café scenes of quite another type claim attention. They are by Edward Burra, whose show at the same place three years ago, proclaimed the advent of an artist of great originality. The themes are mostly drawn from rather low drinking places, frequented by sailors and the like in the neighborhood of Marseilles and Toulon. As if to disclose the basic mentality of his figures, this artist partially reveals their bodies, divesting them of the conventional trappings which mask their true nature. The amusing brutality about these compositions is somewhat in the manner of a Rowlandson or a Gilivray. A sardonic satire possesses all that Burra does; the technique is accomplished and the outlook entirely individual. One can understand that he has been acclaimed by Epstein and Augustus John.

* * *

A very different side of life is treated by Sir John Lavery in the portrait studies shown at the Colnaghi Galleries. These are mostly of *grandes dames*, attired for Their Majesties Court at Buckingham Palace. As a rule, such canvases suggest that their sitters are merely a peg on which court dressmakers hang their clothes. But Sir John knows better. In such sketches as those, for example, of Mrs.



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This interesting interior is included among the photographs in the exhibition of the American Institute of Interior Decorators, opening at the Knoedler Galleries on June 14.

Leo d'Erlanger, Miss Whigham, his wife and others, he has not allowed either feathers or diadems to blind him to the essential features. Not the least interesting items are the studies made for larger works, especially those for the portraits of Lord Melchett and the portrait of Lady Alice Mahon. His study for the portrait of Lord Lonsdale with its rich statement of robes and uniform and its attractive glimpse of landscape through the window in the background, is in the grand manner, but possesses at the same time a delightful sense of humour.

"Lebensglück" is the title that Garnet R. Wolseley has chosen to give to his exhibition of portraits and pictures at the Greatorex Galleries. In consideration of a modern world in which happiness does not play too prominent a part, this artist concentrates on aspects which make for joyousness—on the beauty of young girlhood, on fresh foliage in trees and hedgerow, on the mellowess of ancient dwelling-places, on the serenity of a summer sky. All these pleasant themes he develops on accepted lines, undisturbed by the theories that favor expression of discord or violence. His sense of color is good, and his treatment of English landscape is sympathetic. So unassuming is his general attitude that something of his delight in Nature and the simpler things of life automatically imparts itself to the onlooker.

An exhibition of lustre and Persian pottery by Fred Passenger, a disciple of the late William de Morgan, is now on view at the Paterson Gallery, which some time ago moved to 22 Old Bond Street. Here is excellent work priced at figures within the scope of the average collector, showing that we have no need to go to the factory product for the adornment of our homes. The glazes and lustre are developed on the actual chemical formulae left by de Morgan and have that peculiar richness and liveliness so characteristic of his output. Especially successful are the bowls in which silver lustre and a primrose yellow play together their decorative part.

* * *

At Barbizon House, six Scottish Artists have combined to give a stimulating show. S. J. Peploe, who owes not a little to Cézanne, knows how to weld pattern into his landscapes and to make something peculiarly decorative out of a study of roses and fruit. F. C. B. Cadell is perhaps the most characteristically Scottish at home as he is amongst the mists and grayness of Scotch scenery, putting it all down with full appreciation of the soft atmospheric effects created.

Are we going to have a new era in

sculpture arise in our midst? John Skeaping, whose carvings are exceedingly able, if daring, has formed with an architect collaborator a league of cooperative sculptors which is prepared to undertake any work in wood or stone, for home or factory, at rates feasible for an impoverished public. A modest living wage is all that is aimed at.

SAN FRANCISCO

Following the conclusion, May 29th, of the 54th Annual Exhibition of the San Francisco Art Association at the California Palace of the Legion of Honor five new June exhibitions were placed on view. In addition, the showing of the Archer M. Huntington collection of French and English mezzotints has been extended by Director Lloyd L. Rollins until the end of June.

The exhibitions starting on June 1st included a showing of paintings of Argentine gaucho life by Cesario Bernaldo de Quiros; paintings in watercolor by Stanley Wood and James M. Sheridan, the latter adding tempera paintings to his exhibition; and a retrospective exhibition of drawings by the late C. Percy Stone. In addition, the James D. Phelan Memorial Collection of Drawings was inaugurated.

The De Quiros collection came to San Francisco direct from the Hispanic Museum in New York City, which is the only place where they have been shown thus far, and the present collection includes five canvases not exhibited there. Most of the pictures are figure compositions although there are several landscapes including the "Nubes Rosadas," the "Golden Afternoon" and one or two others in which the influence of impressionism seems to be evident. The paintings all refer to gaucho life in the period of 1850 to 1870 in the province of Entre Ríos. Beside the grimmer aspects of this life, as indicated in some of the titles above mentioned, others are suggested by such titles as "The Minstrel and the Herdsman," "The Dance" and "La Siesta".

* * *

During the whole month of June, Stanley Wood of Carmel, is having a one-man show of his watercolors at the California Palace of the Legion of Honor. Partly overlapping this exhibition, will be Wood's lithographs, which will be on view at the M. H. de Young Memorial Museum in Golden Gate Park for the month beginning June 15.

New York's Leading Auction House Has Notable History

(Continued from page 11)

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Four-page Poe letter quoting Mrs. Browning's opinion of <i>The Raven</i>	19,500
Pope's MS. of the first three books of the <i>Essay on Man</i>	29,000
Shelley's own copy of <i>Queen Mab</i> , with his MS. revisions.....	68,000
Large paper copy of the first issue of <i>Gulliver's Travels</i>	17,000

Sales records for individual books have often meant little, as each succeeding year has seen higher prices than its predecessor; nor is it any exaggeration to say that where rare books have attained record prices in the auction rooms of Europe this has been due in an outstanding number of cases to the purchasing power of American money.

PIERRE GAVARNI

Pierre Gavarni, at one time well known for the paintings of the race course, son of the famous caricaturist of the same name, died recently in Paris in his 86th year. Gavarni fils first studied under his father and then under Eugène Fromentin. His water colors of Paris street scenes won him a medal in the Salon of 1873.

The work of his father, circulated by the Philadelphia Print Club, is at present on view at the Brooklyn Museum until June 15.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

American Folk Art Gallery, 113 West 13th Street—Early American paintings, etc. (Open by appointment).

American Woman's Association, 353 West 57th Street—Sculpture in the patio, to July 1. Summer show of paintings in oil, including circulating entries, to Oct. 1.

An American Place, 509 Madison Avenue—Selected paintings by O'Keeffe, Marin, Dove, Hartley and Demuth (by request), to June 14.

Arden Gallery, 460 Park Avenue—Garden furniture, sculpture and accessories.

Art Center, 65 East 56th Street—Work by members of the N. Y. Society of Craftsmen. The Designers and Industry (an exhibition of art and industry), through July 1.

Artist's Gallery, 212 Hicks Street, Brooklyn—Spring exhibition of the Brooklyn Painters and Sculptors.

Averell House, 142 East 53rd Street—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass, and art for gardens.

Babcock Art Galleries, 5 East 57th Street—Paintings, water colors and etchings by American artists.

Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stevan von Auspitz collection.

Balzac Galleries, 449 Park Avenue—Paintings by Robert Carroll and Zoe Carnes, sketches by Wm. G. Hoggsom and etchings by Jos. Margulies, to June 24.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn—Special exhibition of Egyptian art. Gavarni exhibit, arranged by the Philadelphia Print Club, through June 15. Summer exhibition of paintings, sculpture and drawings, memorial exhibition of work by the late Edward I. R. Jennings and group exhibition by Chicago painters (circulated by the American Federation of Arts), June 16-Oct. 3.

Brownell-Lambertson Galleries, 106 East 57th Street—Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

Brummer Gallery, 55 East 57th Street—Antique works of art.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Cheshire Gallery, Chrysler Building—Exhibition of work by needy and unemployed artists, June 13-July 2.

Amy Richards Colton, 541 Madison Avenue—Garden and porch furniture, etc.

Commodore Hotel, Grand Central Station—Four portraits of Washington never exhibited before.

Daniel Gallery, 690 Madison Avenue—American paintings.

Delphic Studios, 9 East 57th Street—Paintings by Stephanie Reynolds. Summer show of American and Mexican paintings.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Herbert J. Devine, 42 East 57th Street—Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.

Downtown Gallery, 113 West 13th Street—Paintings and sculpture for \$100 by well known American artists, May 29-July 1.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by American contemporaries and a mixed XIXth century group.

Durand-Ruel Galleries, 12 East 57th Street—Summer exhibition of modern French paintings.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Educational Alliance, 197 East Broadway—18th Annual Exhibition, through June 14. Open 4-6 and 7-10 P. M. except Friday evenings and Saturday afternoons.

Ehrlich Galleries, 36 East 57th Street—Garden furniture and accessories, and paintings by old masters.

Eighth Street Gallery, 61 West 8th Street—Miscellaneous exhibition of work by contemporary American artists.

Fernargi Galleries, 63 East 57th Street—Summer exhibition of portraits, landscapes, etchings, engravings, etc., and garden sculpture.

Gallery, 144 West 13th Street—Season's retrospective exhibition, through June.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gimbels Brothers, Broadway and 33rd Street—8th Annual Exhibition of Small Sculptures in White Soap, May 31-July 1.

Goldschmidt Galleries, 230 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—9th Annual Founders' exhibition; etchings by Whistler, Pennell, Lozowick, Kreuze, Arms, Shorey, Ryerson, Eby and others. Memorial exhibition to Daniel Chester French, to June 25.

G. R. D. Studio, 58 West 55th Street—5th group exhibition of the season. Paintings by Jnoro, to June 11.

Harlow, McDonald Co., 667 Fifth Ave.—Water colors of English and Italian gardens by Beatrice Parsons, through June.

Marie Harriman Gallery, 61 East 57th Street—New oils, water colors and drawings by Alexander Byer, George Pickens, Thomas Donnelly, Fuller Potter, Jr., and Frank di Gioia.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

Edouard Jonas de Paris, 9 East 56th St.—French XVIIth century furniture, etc., "primitive" paintings and paintings of the XVIIth century French and English schools.

Jones and Irvin, 15 East 57th Street—Decorations by Allen Saalburg.

Kennedy Galleries, 785 Fifth Avenue—Paintings and prints of the American Indian, through June.

Keppel Galleries, 16 East 57th Street—Water colors and drawings, through June.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Contemporaneous American prints, through June.

Kleinberger Galleries, 12 East 57th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Prints for period rooms: French, Henry IV to Louis XVI, and English mezzotints and stipples, June 6-July 1. Exhibition by the American Institute of Decorators, opening June 14.

Kraushaar Galleries, 680 Fifth Avenue—Sculpture by Belin, Bourdelle, Geissbuhler, Lachaise, Maillol, Miller, Nadelman, Renoir, Young and Zorach and decorative panels by Kuehne and Prendergast, to June 15.

Laco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

J. Leger & Son, 695 Fifth Avenue—XVIIth century English portraits and landscapes.

Leggett Studio Gallery, the Waldorf-Astoria, 50th Street and Park Avenue—Flower paintings by Henry Elyland Simmons, water colors by Henry Theodore Leggett and pencil drawings by Iwan Nijinsky.

John Levy Galleries, 1 East 57th Street—Paintings of the Barbizon School. XVIIth century English portraits among the most recent paintings by Iwan Choultsé.

Julien Levy Gallery, 602 Madison Avenue—Modern photography.

Macbeth Gallery, 15 East 57th Street—Paintings by Americans, at \$100, through June.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. Contemporary art.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces). Japanese textiles from the Bing collection, through June 26. European printed fabrics of the XIXth century, through Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. Costumes from 1750-1850, until June 20. Etchings in the Netherlands (XVIth and XVIIth centuries).

Midtown Galleries, 559 Fifth Avenue—Oil paintings under \$100, through June.

Milch Galleries, 108 West 57th Street—Summer show of American art.

Montross Gallery, 785 Fifth Avenue—New paintings by American artists, through June.

Morton Galleries, 127 East 57th Street—Group show, through June. Etchings and lithographs by young Americans, selected by Eugene Fisch, through June 15.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City. Penit drawings by W. K. Oltar-Jevsky, May 16 until June 20.

Museum of Modern Art, 11 West 53rd St.—Summer exhibition of paintings and sculpture from the Bliss collection and from private collections, to August 1.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Gertrude A. Beneker.

National Arts Club, Gramercy Park—Members' summer exhibition of small paintings.

Newark Museum, Newark, N. J.—The Jaenne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Sundays, Mondays and holidays. Sculpture (in court).

New York Historical Society, 170 Central Park West (76th Street)—Exhibition of Washingtoniana, throughout 1932. Old American portraits.

Newhouse Galleries, 578 Madison Avenue—Old masters and contemporaneous art.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until the end of November.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Pynson Printers, Inc., 229 West 43rd Street—Summer exhibition of work done by the Pynson Printers over a period of ten years.

Frank K. M. Rehn, 683 Fifth Avenue—Summer exhibition of paintings and water colors by American artists.

Reinhardt Galleries, 230 Fifth Avenue—Old masters. Contemporaneous French and American paintings.

Robertson-Deschamps Gallery, 415 Madison Avenue—Ceramics by R. Struck.

Roerich Museum, 104th Street and Riverside Drive—Annual exhibition of student work, closes June 15.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Schultheis Galleries, 112 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Etchings by American and European artists, paintings of clipper ships, etc.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings, tapestries and furniture.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

Sirnir and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Stern, 9 East 57th Street—Summer exhibition of work by American artists.

St. Moritz Hotel, 6th Avenue and 59th Street—Studies of children and photo-portraits by Sylvia Salmi.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statuettes before Christ. (Hittite, Etruscan, Greek and Egyptian.)

Three Arts Club, 340 West 85th Street—Summer exhibition of flowers by S. A. Tucker, Carle Blenner, Jane Peterson, A. H. Maurer, Antoinette Dwight, Vigna and Eleanor Kissel.

Timex Gallery, 773 Madison Avenue—Present-day American artists.

Valentine Gallery of Modern Art, 69 East 57th Street—Summer exhibition of French and American paintings.

Van Diemens Galleries, 21 East 57th Street—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, au Quatrième, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue—Group show of prints by American artists.

Whitney Museum of American Art, 10 West 8th Street—Summer exhibition of museum holdings, to August 1.

Wildenstein Galleries, 647 Fifth Avenue—Old and modern paintings.

Women's City Club, 22 Park Avenue—Paintings by Bertha and Elena Hellenthal, to June 30.

Yamanaka Galleries, 680 Fifth Avenue—Oriental prints.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth century English portraits, landscapes, etc.

Zborowski Gallery, 460 Park Avenue (at 57th Street) — Paintings by Derain, Modigliani, Utrillo, Eliche, Th. Debain, and Richard.

High Bids Force Viel Sale Total Near 1,000,000 Fr.

marquises and four armchairs, of the same period and by the same cabinet-maker, 38,100fr., and a gondola bergère armchair, of Louis XV's period, signed Gourdin, 10,300fr.

PARIS.—The sale of the remarkable Viel collection at the Galerie Georges Petit was concluded on May 24 reports *The New York Herald* of Paris with the total of nearly 1,000,000fr., without counting the 14 per cent expenses it entails. This result can be taken as a good augury for the approaching big sales.

The highest price was paid for a small lady's desk "dos d'âne." This desk of the Louis XV period, marked B.V.R.B. (Boucher), for which 80,000fr. was asked, reached 91,000fr. in the bidding before the gavel fell. The little desk was in the Doucet sale in 1912, when it went for 80,000fr.

Remarkable prices were obtained by the following lots: a small lady's desk of the same period and attributed to the same cabinet-maker, which fetched 88,000fr.; small "bonheur du jour" desk, signed R.V.L.C. of Louis XV's time, 52,000fr.; small half-moon console in chased and gilt bronze, of the end of the 18th century, 36,000 francs; small Louis XV, table signed B.V.R.B., 39,000fr.; Louis XV period commode, signed Oehen, 36,100fr.; carved wood bedstead, of the Louis XV period, signed Delanois, 28,100fr.; small Louis XV secrétaire, stamped Aubry, 21,000fr.; Louis XVI mahogany commode, signed Reisener, 23,000fr.; six armchairs and six chairs of Louis XVI's time signed Lelarge, 30,800fr.; two

MINNEAPOLIS

A bronze head of the Japanese poet, Noguchi, by Alfeo Faggi, has recently been acquired by the Institute through the Martha Torrance Wallace Memorial Fund. In some respects this head is the most interesting piece Faggi has done.

It was not clever modeling alone which produced this head, with its deep brow, sensitive nose and mobile mouth. Only an artist who had some knowledge of the spirit could have invested it with its expression of serene comprehension—tinged alike with sadness and mockery. When one looks at it one does not see the portrait of Noguchi. One sees the soul of a poet.

Knowing Faggi's deep comprehension of plastic beauty, his monastic mysticism, and knowing something of the Japanese poet Yone Noguchi

CHICAGO

Among the Summer shows to occupy the East Wing Galleries of the Art Institute of Chicago, beside a group of one-man exhibitions now being arranged, there will be a room set aside for work by artists of Chicago and vicinity who have won prizes at the Art Institute in the past three years. This is the first time an exhibition of this kind has been attempted and the experiment will be watched with interest. It should bring out some extremely interesting canvases, besides revealing to the public the latest development among the prize winning artists of the city.

The Art Students League of the Art Institute of Chicago this year will have an exhibition of the work of their members in Gallery 59, in the East Wing, which will run concurrently with the exhibition of the work of students of the Art School. The jury passed on the work last Tuesday, when the following four prizes, given by the Municipal Art League of which Paul Schulze is President, were awarded: Portrait Prize of \$25, to Keith Martin; First prize for Composition, \$30, to Genevieve Augustin; Second prize for Composition, \$20, to Mildred Waltrip; First best group, \$25, to Betsy Hancock. In addition, the Alumni Association of the Art Institute awarded the following: Second best group, \$15, to Grace Spengberg; Third best group, \$10, to Louis Hellwig. There are about forty members at present in the Art Students League. The exhibition will close July 10.

One of the most dramatic of the etchings by Rembrandt is "The Raising of Lazarus from the Dead." In this important work we see his mastery of light and shade. This etching, with thirty others, has just been placed on display in the Print Department of the Art Institute. A painting of this same subject from the Angell-Norris Collection is now on exhibition in the Old Dutch Masters Room. This work, also from the Rembrandt Studio, makes an even greater use of shadows as a means of concentrating light on the essentials of a picture. Other important etchings by the great Dutch Master shown in this collection are "Christ Disputing with the Doctors," "Death of the Virgin," "Christ and the Woman of Samaria," "Descent from the Cross, by Torchlight," and "Christ Healing the Sick," a splendid impression of the famous "Hundred Guilder" print.

Among the delightfully interesting etchings which have just been installed in Gallery 12, Print Department of the Art Institute of Chicago, are two by Felix Buhot, the French artist, born in Normandy in 1847 and who died in Paris in 1896. While such etchers as Bresdin gave us etchings and drawings filled with the mystery of nature; Whistler with the delicacy and beauty of line which sets him apart as perhaps the greatest etcher America has produced; Lepère with his incomparable landscapes; Meryon with his serious and gloomy outlook, and De Bruycker with his penchant for the grotesque, Buhot gives us the humor and whimsy in his work which at once captivates us. His "Winter in Paris" is one of his etchings in the present exhibition by nineteenth century artists. It represents a street scene, showing laborers shoveling snow, lean dogs hungrily scratching for bones, coachmen bundled up to the ears sitting stolidly in their seats, waiting for fares, with snow clinging to their shoulders, and a dainty, fur clad young lady finding her way across the street. There are several small etchings along the left and bottom margins of the plate; almost miniatures. These are typical of Buhot, a whimsical fancy which leads Frederick Keppel to remark: "While he was at work, a certain mental effervescence manifested itself in the 'symphonic margins' which are so characteristic of his work. He would fly off from the main composition to some slight but brilliant sketch in the margin of the copper."

S. S. A. L. REPORTS ON MANY ACTIVITIES

By the votes of visitors to the Twelfth Annual Exhibition of the Southern States Art League, held in the Highland Park Art Gallery during April, the popular painting prize of \$100.00 offered by the Highland Park Society of Arts of Dallas, Tex., was awarded to Olin H. Travis of Dallas for his painting, "Colorado Sunlight," which had already won the landscape prize of \$50.00 given by J. J. Haverty of Atlanta, Ga.

Eight of the prize pictures have been selected for the Tenth Circuit Exhibition, already on its journey through the South.

New Orleans Art League, a new sustaining member, held its fifth annual exhibition in the Delgado Museum during April. Art Association of Duke University, Durham, N. C., became a sustaining member; and Mrs. Elisabeth H. Askew of Clarksville, Tenn., and Miss Emilie M. Bach of Danville, Va., active members.

Texas Fine Arts Association held its annual meeting in Austin May 8th, electing Dr. Harris Masterson as president, and starting the Bride Neill Taylor Foundation to purchase work of Texas artists, and a print by Margaret Scruggs Carruth of Dallas was the initial purchase. Orlando Art Association met May 14th and elected James J. Banks president, and other officers. Fort Worth Art Association held its 22nd Annual Exhibition by Texas Artists April 19 to May 19, in the Carnegie Library. Forty-three of these exhibitors are members of the Southern States Art League.

May Paine of Charleston, S. C., was invited to show paintings of old Charleston gates, gardens and houses in Summit, N. J., in April. The Springfield Public Library of Jacksonville, Fla., showed during May sketches by Louise Washburn. Faith Tritch of Oklahoma City had her first one-man show in the Y. W. C. A. in that city, May 22 to June 6. Catharine Carter Critcher and Marguerite C. Munn are opening the Critcher Summer School of Art at Rugby, near University, Va.

Five sales were made from the exhibition of paintings by W. P. Silva held at Boise, Idaho, in February, and the Kingsley Art Club of Sacramento, Calif., sponsored an exhibition of his work at the Crocker Gallery in March. Mrs. Charles G. Sawtelle showed "Pastels of New York" in the

CHINESE CERAMICS

The following articles dealing with CHINESE CERAMICS have appeared in *The Burlington Magazine*. Copies of these issues may be obtained at \$1.00 each, except Nos. 41, 61, 62, 73, 74, 75, 77, 80, 91, 96, 99, 103, 106, 116, 120 and 129, which are \$2.00 each, and Nos. 42, 93, 195, 196, 197, 200, 201, 202, 204, 205 and 248, which are \$4.00 each.

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EAST HAMPTON

Only once before has this, the Whitney Collection of American Provincial Paintings, now on view at the Guild Hall, been on exhibition. It consists of an unsophisticated type of painting created during the first three-quarters of the XIXth century to meet the needs of a rustic and middle class society. Its naïveté, its awkward grace, and in many cases its real beauty, attracted great interest in the art world.

BROOKLYN

An exhibition of the work done in the art and craft classes of the Brooklyn Museum opened to the public on Saturday afternoon, the 4th of June. Attendance in the classes has steadily increased in the past few years and the range of interests has been widened to appeal to a greater variety of ages and abilities. Although there are classes for members of the museum and children of members, the majority of classes are open to the public school children.

A popular innovation of the past season was a woodblock class for adult members of the museum. Work executed in this class will be shown, including wall hangings, table scarves, napkins, Christmas cards and bookplates. Other classes represented in the exhibition are the Saturday Junior Art Class, whose work includes various kinds of drawing, painting, soap sculpture and clay modelling.

The Monday craft classes show metal work, clay modelling, and soap sculpture. Other groups represented include the Tuesday Nature Study Club, the Wednesday Block Print Club, the Thursday class in weaving and the interesting work by the Thursday afternoon drawing class for younger children. A special class for children of Museum Members shows work in various arts and crafts.

The exhibition will remain on view in the Library Gallery of the Museum through June 16th.

Argent Galleries in New York in April, and Mrs. B. King Couper in the Midtown Galleries in that city. Mrs. W. W. Rivers, head of the Art Department of Woman's College, Montgomery, Ala., has been elected President of the Alabama Art Teachers' Association.

BOSTON

The Exposition of Indian Tribal Arts, which closed on June 15, at the Boston Museum, has revived fresh interest in a subject which has for many years attracted a considerable group in Boston.

The Massachusetts Indian Society, it happens, is the oldest Indian society in the country, while the Peabody Museum has a notable collection of Indian arts. Within recent weeks a report on the excavations in Southwestern New Mexico has been issued by the Peabody Museum, *The Swarts Ruin* by H. S. and C. B. Cosgrove, containing some 300 plates with approximately 1500 different designs recovered from ancient pottery.

NEW YORK AUCTION CALENDAR

J. C. Morganthau & Co., Inc.
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June 13, 14 at 2—Japanese and Chinese carvings (netsuke, inro, snuff bottles) from the estate of Johanna P. Schenkl, with additions. Exhibition now on.

Rains Auction Rooms
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June 15, 16, 17 at 2—Fine Old English furniture, Georgian silver and Sheffield plate, old paintings and portraits, porcelains and rare fabrics, from various consignors; also French antiques, Provençal furniture and contemporary furnishings from the collection of Madame Paul Guibal, Val d'Aunay, Versailles, France, sold by her order. Exhibition begins June 12 at 2.

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